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ABSTRACT

This manual presents 48 visual art activities developed for severely disabled elementary and secondary school students. Brief explanations are presented for several handicapping conditions (cerebral palsy, Down's Syndrome, microcephaly, hydrocephaly, and communication handicaps), and information is given for positioning of students and modifications for students' special needs. Activities fall under the subject categories of line, color, shape, or texture. Each activity is designed to reinforce such developmental areas as: gross and fine motor development; sensory stimulation; cognitive development; and body awareness. Preliminary and closure activities are described as well as the materials and methods needed. Suggested variations are provided for each activity as are activity expectations for level of awareness, level of performance with physical assistance, and level of imitation with verbal or visual cues. Some activities are illustrated with photographs of the completed project. Appendices present: a glossary of art, development, and exceptionality terms; an initial (student) assessment form; and a 16-citation bibliography on arts activities and exceptional children, supplemented with a list of six curriculum guides. (CB)

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An Art Activity Guide for Teachers of Severely Handicapped

2

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Arts Unlimiting

FOREWORD

This visual arts packet has grown from a unique and rewarding relationship we have had with the Metropolitan School District of Warren Township the last four years under the cooperative leadership of Niles Daggy, their Special Education Director.

We were eager to print information and activities for severe/profound students since art and special education teachers who contacted us for workshops had wanted more information to help them integrate art and learning skills in their class planning.

Warren Township agreed to co-sponsor the project and a team of Eastridge School teachers took on the task. Their dedication far exceeded our original plans. Their concern was not only for their students' growth, personal expression and continual learning but also for their professional desire to structure their ideas so that they would be flexible and useful to other teachers. We feel most fortunate to have worked with:

Judy Burst, Elementary Art Teacher
Kathy Dawson, Special Education Teacher
Ann Loughlin, Physical Therapist
Patt Tiemeier, our Arts Unlimiting art consultant who became a part of their team

This is their project: Arts Unlimiting is printing it for others who may find these ideas helpful in planning for their class needs.

Most of the photographs are the teacher's example as it was not possible to collect examples of the students' work during the summer months when the project transpired. Student work was used, when available, to demonstrate more typical examples. As noted in the text, activities will need to be adapted to individual classroom skills (i.e., pre-preparation of shapes or forms to allow student arm control when drawing circles or tearing instead of cutting with scissors.) However, the basic integration of learning skills with the projects would be related.

Although we are no longer so closely linked with the Warren Township Schools, we feel a special thanks is due their staff in many schools who worked with us and shared their expertise. This project has grown from many of their ideas.

Credit should be given to L. D. McCarty of Creative Colour whose photography will assist others in visualizing the activities, and to the J. A. Preston Corporation which allowed us to use their photographs of equipment to illustrate appropriate modifications, and Eastridge School parents who allowed their children to be photographed.

TABLE OF CONTENTS

SECTION ONE

I. INTRODUCTION - WHY THE PROJECT WAS INITIATED

II. WHY ART FOR THE SEVERE/PROFOUND MENTALLY HANDICAPPED (SPMH) CHILD

III. WHO ARE THE SPMH CHILDREN?
- DEFINITION OF POPULATION
- PHYSICAL HANDICAPS
- MENTAL HANDICAPS
- COMMUNICATION HANDICAPS

IV. PURPOSES FOUND IN THE ART ACTIVITIES
- ART ELEMENTS
- SENSORY STIMULATION
- GROSS MOTOR DEVELOPMENT
- FINE MOTOR DEVELOPMENT
- COGNITIVE DEVELOPMENT
- ENHANCEMENT OF BODY AWARENESS
- PLEASURE AND ENJOYMENT

V. ASSESSMENT AND EXPECTATIONS
- ASSESSMENT
- RESPONSES TO EXPECT
  - Level of Awareness
  - Level of Performance with Physical Assistance
  - Level of Imitation

VI. POSITIONING AND MODIFICATIONS
- POSITIONING
- MODIFICATION (ADAPTIVE EQUIPMENT AND SUGGESTIONS)
  - Spastic or Rigid Child
  - Athetoid Child
  - Child with Flaccid or Weak Upper Extremities
  - Child with Visual Impairment or Blindness
  - Child Who is Hypersensitive to Touch
  - For All Children

SECTION TWO

VII. ART PROJECTS
- USING THE ART PROJECTS
- MATERIALS
- PURPOSES AT A GLANCE
  - Color, Projects #1 - 10
  - Line, Projects #11 - 18
  - Shape, Projects #19 - 30
  - Texture, Projects #31 - 34
  - 3D, Projects #35 - 43
  - Self Awareness, Projects #44 - 48

VIII. APPENDIX A: GLOSSARY

IX. APPENDIX B: INITIAL ASSESSMENT FORMS

X. BIBLIOGRAPHY

I. INTRODUCTION - WHY THE PROJECT WAS INITIATED

Since 1977, public schools have been responsible for the education of all handicapped children as a result of Public Law 94:142. This law requires appropriate educational opportunities for all handicapped children in the least restrictive environment. Art education is included in the requirements of the law. The enactment of this law has caused a great deal of frustration and confusion for art educators who have little or no training in working with severely/profoundly handicapped children.

It is our hope that this curriculum guide will help to alleviate some of this frustration by supplying meaningful art projects for severely/profoundly handicapped children.

A packaged art curriculum which will work for every Severely/Profoundly Mentally Handicapped (SPMH) child has not been, and probably never will be, developed because of the variety of disabilities and handicaps. The art educator should be familiar with some basic techniques, several art curriculum guides and, most of all, should be willing to experiment and try new ideas with the specific SPMH children with which he works. Although no one single curriculum should be viewed as the total program, we have designed this guide from our combined experiences of working with SPMH children in the school setting. Hopefully, this guide will be a part of a meaningful and worthwhile art program for educators and children.

II. WHY SHOULD ART BE PROVIDED FOR THE SEVERELY/PROFOUNDLY HANDICAPPED CHILD?

All children, regardless of their handicaps, have potential for growth, learning, and self-expression. It is our responsibility as educators to help each child develop his potential to whatever degree he is capable. An art program, if designed and implemented correctly, can be an important component of the SPMH child's total curriculum rather than just a "special class". Many of the same goals that are addressed in an Individual Education Plan (IEP) may be reinforced through the use of art.

In order to work successfully with SPMH children, the art educator may have to redefine the objectives of learning and art education in his own mind. Responses within a given session and overall progress may not be obvious until the educator learns to identify appropriate responses for each child. In fact, the inability to demonstrate progress (as it is thought of in a "regular" art situation) may well be the most frustrating aspect of teaching art to these students. However, the authors of this guide have found that a significant difference can be created in the growth of a child's learning when one tackles the challenge in a fresh and creative manner. When the child and his potential are placed first, experiences to fit each individual child's life may be found.

III. WHO ARE THE SPMH CHILDREN?

DEFINITION OF POPULATION

Many art educators may not be familiar with the SPMH population or with the types and range of handicaps that can be found within the classification. The Bureau of Education for the Handicapped provides the following definition:

> "A severely handicapped child is one who, because of the intensity of his physical, mental, or emotional problems, or a combination of such problems, needs educational, social, psychological, and medical services beyond those which have been offered by traditional regular and special education programs in order to maximize his full potential for useful and meaningful participation in society and for self-fulfillment".

Persons classified as SPMH have sustained neurological damage which has resulted in impairment of their ability to learn and to function independently. For educational purposes, the Severely Mentally Handicapped (SMH) have been classified as those persons functioning within the IQ range of 20-30 on the Binet Scale (functional level: 3 years, 9 months up to 6 years). Profoundly Mentally Handicapped (PMH) persons are those with IQ scores below 20 (functional level: 3 years, 8 months and below). These levels of disability occur in approximately 3-10 pupils per 10,000.

Within the above classifications, a wide range of abilities and disabilities can be expected. NOT ALL students have IQ scores of 30 and below but, due to other combinations of handicaps, they test and function within the SPMH range. The following broad categories of disabilities may be encountered:

- Children with Physical and communication handicaps who are believed to be above the SPMH range of intellectual ability and potential
- Children with physical and mental handicaps who also have a severe communication disability
- Children with a mental handicap, with or without a communication handicap, but who are physically adequate
- Children with various medical disabilities with physical, mental, or communication handicaps

PHYSICAL HANDICAPS

Physical handicaps may include deficits in motor function, vision, hearing, or other organic disorders. The most prevalent diagnosis found in the SPMH population may be cerebral palsy, although not all children with cerebral palsy are severely handicapped. Various genetic syndromes and traumatic injuries may also cause physical handicaps, but they will not be discussed here.

Cerebral palsy (CP) is defined as a group of neuromuscular conditions involving disorders of movement, balance, and posture that are a result of brain damage before, during, or immediately after birth. The incidence of CP is 3.5 per 1,000 births. The diagnosis that the educator will find in the school records usually describes the TYPE of cerebral palsy and the PATTERN of involvement.

Types of Cerebral Palsy

There are several types of C.P. Each will affect the child's ability to perform in art class in a different way. A child with C.P. is generally considered to be athetoid, spastic, ataxic, or rigid. The athetoid child may appear to be in constant motion and/or to lack muscular control or stability. Muscle tone may fluctuate from low to high. Various degrees of inaccuracy will be noticed in arm and hand activities. The spastic child will appear to lack mobility. Muscle tone is higher than normal and the child may be able to move only in a few stereotyped postures. A variety of abnormal or primitive reflexes (see Glossary) may interfere with movement of arms and hands. The ataxic child usually appears to be uncoordinated and "clumsy". Movements may be inaccurate to varying degrees. Rigidity essentially refers to "stiffness" that can be felt when a person attempts to passively move an arm, a leg, or the trunk. The child may or may not be able to move his arms, legs, or trunk voluntarily.

Patterns of Involvement in Cerebral Palsy

Several different areas of the body may be involved (affected) in C.P. The most common ones are:

Hemiplegia
·One side of the body is involved

Diplegia
·Two extremities are more involved, usually the legs

Quadriplegia
·All four extremities are involved

The pattern and the severity of involvement often dictate how much a child with a given type of C.P. can be expected to contribute independently in an art project. The severity can range from mild to severe.

MENTAL HANDICAPS

Mental handicaps may be the result of a number of different disorders or injuries. Some of the most common diagnoes that may be encountered in the schools are Down's Syndrome, Microcephaly, Hydrocephaly, Cerebral Palsy, and mental handicap as a result of disease or injury.

Down's Syndrome (mongolism) is caused by a chromosomal aberration. The child can typically be identified by a moderate to severe mental handicap, short stature, and slightly slanted eyes.

Microcephaly (micro=water, cephal=head) refers to an abnormally small head resulting from underdevelopment of the brain.

Hydrocephaly (hydro=water, cephal=head) refers to an abnormal accumulation of fluid inside of the skull. The hydrocephalic child may have an enlarged head, prominent forehead and possibly a permanent shunt to drain fluid from the brain.

Other pre and post-natal injuries, genetic syndromes, and organic disorders can result in mental impairment.

COMMUNICATION HANDICAPS

The child who is communication handicapped has difficulties with speech and/or language, ranging from nonverbal to minor articulation problems. EVEN A NON-VERBAL CHILD MAY HAVE AN ALTERNATE MEANS OF COMMUNICATION. Sign language, gestures, motor responses and manual or electronic communication boards may be employed.

IV. PURPOSES FOUND IN THE ART ACTIVITIES

Several areas important to the development of SPMH children can be addressed through an appropriate art curriculum. The art projects in this guide will focus on the art elements of line, color, shape, and texture. The educator will use these basic elements in conjunction with the following areas of

development as reinforcing agents. As each area of development is briefly discussed, an example of how the art elements come into play will be included.

SENSORY STIMULATION

This can be broadly defined as stimulation of one or more of the senses (vision, hearing or audition, touch or tactile, smell, taste, and the perception of movement referred to as kinesthesia). Such stimulation can be achieved through the use of various experiences with colors, textures, flavors, odors, music, etc. Children in the SPMH range learn most readily, as do all young children, through sensory means. Since many cannot, due to physical handicaps, or do not, from lack of intellectual motivation (curiosity), seek out sensory information, sensory stimulation is the foundation of the SPMH child's total curriculum. Use of more than one sense at a time (i.e. using an orange to provide information on color, shape, texture, smell, and taste) is referred to as multisensory and may be the best approach to utilize with SPMH children.

Making art projects can be an excellent vehicle for providing students with information about their world. For instance, the use of line involves not only the physical movement of making lines, but also attending behavior, visual tracking, and directionality. In recognizing a shape as a line which encloses an area, the student must perceive the contrast between the shape's color and texture with the area around it. Similarly, texture involves discovering the qualities of surfaces that are touched or seen. This includes tactile discrimination (i.e. rough/smooth) and visual discrimination (i.e. shiny/dull). Color exploration offers a wide variety of stimulation and perceptual growth, whether through reinforcement of warmness or coolness (visual discrimination) or by eliciting emotional responses such as calmness or excitedness.

It is now fairly well documented by experts in the field that significant differences exist in the level of awareness, socialization, and intellectual motivation between children who are not provided with sensory stimulation programs (i.e. some institutional settings) and those who are in more progressive programs. The films "Somebody's Waiting" and "Moments of Joy" illustrate this point. In addition, Claudine Sherrill's book, Creative Arts for the Severely Handicapped provides excellent reinforcement of the need for a sensory stimulation program.

GROSS MOTOR DEVELOPMENT

Many SPMH children, particularly those with physical handicaps, have difficulty with gross motor skills. The term gross motor refers to movements involving large muscle groups. Examples most appropriate to an art class may be shoulder, elbow, and wrist movements such as tracing shapes in the air with arms, making lines with large sweeping motions, and pounding and/or forming clay. Good gross motor skills are considered to be necessary precursors to the fine motor skills used in activities such as drawing, writing, and feeding.

FINE MOTOR DEVELOPMENT

Fine motor skills are those which involve small muscles, mostly in the hands and forearms. Reaching, grasping, holding, and releasing are the necessary skills for cutting, coloring, drawing, painting, and other related art activities.

COGNITIVE DEVELOPMENT

Involvement in an appropriate art project can enhance cognitive skills in several ways. When the child is attending to the project and to the elements being taught, is receiving sensory input, and is making appropriate responses, then the project can be said to contribute to the enhancement of his thought processes. When the elements presented in art class can be used to reinforce concepts being taught elsewhere in the child's curriculum, the project will contribute even more directly to development in his cognitive domain.

ENHANCEMENT OF BODY AWARENESS

This realization can occur as a result of the child using his body parts in art activities. This would include projects where the child finds his own eyes, ears, nose, etc. and represents these features appropriately in his art project. Also, different body parts may be used in the production of the projects (i.e. painting with feet, elbows, and hands instead of paint brushes).

PLEASURE AND ENJOYMENT

Appropriately selected art projects can produce pleasure and enjoyment for the child. Sherrill states so aptly, "One does not have to create a Mona Lisa to experience the pride of creating". Once the educator learns to identify the children's responses, the pleasure will be obvious.

We cannot cure the SPMH child through an art program or through any other aspect of his curriculum. Yet, it is obvious that much can be done to provide opportunities to learn the art elements and to enhance sensory experiences and motor skills. Art may also provide a means of self-expression to whatever extent a child is capable of expressing himself.

V. ASSESSMENT AND EXPECTATIONS

ASSESSMENT

Initial assessment of the disabilities present in a group of students and the severity of those disabilities is a critical factor for the ultimate success of any program. Such assessment will enable the art educator to select the most appropriate projects for each class and to determine what, if any, modifications must be made for individual children. Examples of initial assessment tools can be found in Appendix B.

RESPONSES TO EXPECT

How does an art educator, who does not routinely work with SPMH children, know whether or not a child is responding to an activity? To the untrained eye, responses may not be evident. It is important to realize that a child will respond to appropriate projects in some manner. The special education teacher has a responsibility to provide the art educator with information on the child's typical response patterns before or during the INITIAL VISIT to the art class. Responses of most SPMH children have been included in the following three levels to assist the teacher and the art educator in this task:

- The level of awareness involves the child attending to the activity and showing through individual response patterns (i.e. motor, movement, smile, or vocalizations) that he is aware of the art activities and understands simple directions or actions.

- The level of performance with physical assistance involves the necessity for physical help from the teacher, aide, or other volunteer and ranges from minimal to maximum assistance. The child should be encouraged to participate independently to the extent that he is able.

- The level of imitation with visual or verbal cues involves the child repeating the actions of the educator as much as possible. The activity should be presented in simple sequential steps, allowing the child to see the progression of the project.

While most SPMH children will function within these three levels, they may not always perform within the same level for each art activity. Some children may possess skills in all three levels or may even be able to display skills on a higher level.

VI. POSITIONING AND MODIFICATIONS

By placing a child's body in an optimally supported position and using specially adapted devices, the art educator can permit a child with a specific handicap to perform with a minimum degree of assistance. A discussion of positioning for all children and modifications for specific handicaps follows.

POSITIONING

Proper support of the child's trunk (side/side, forward/back) and of the head is critical if the child is to use his arms or hands effectively. (See Figure 1.)

Figure 1

Proper support may or may not be provided by the child's wheelchair. Many children are able to work MUCH better if they lie over a bolster or a wedge. (See Figures 2 and 3.)

Figure 2

Figure 3

Wedges and bolsters provide good trunk support and often allow the arms to work more freely if the project is placed on the floor in front of the child. The equipment should be high enough to allow only the child's hands to reach the floor.

These pieces of equipment should already be in the special education classroom. If they are not, they can be constructed or improvised with rolled up pillows.

A severely spastic child may need to work in a sidelying position on the floor to allow for some assisted arm motion. Pillows may be used behind the child and between his legs or commercially available sidelying positioners are available.

Another alternative would be to place the child at a standing table. (See Figure 4)

If the child is to sit in his wheelchair or in a regular school chair, good foot support is necessary. The hips should be flexed slightly over 90° and the feet should rest solidly on a support. Boxes may be used as foot support with a school chair.

Figure 4

MODIFICATIONS (ADAPTIVE EQUIPMENT AND SUGGESTIONS)

Modifications for several categories of handicaps will be offered. The same suggestions may apply to children in more than one category.

The Spastic or Rigid Child (quadriplegic and hemiplegic)

If the arms tend to remain flexed, placing the child over a wedge or a bolster and gently tapping the back of his upper arms can often help them to extend. If the child's hands tend to remain fisted, the following techniques can be used to facilitate hand opening:

- Raise the arm by holding the top of the wrist bones or the back of the elbow bone. If the arm is flexed, lightly tap the back of the upper arm, then gently pull the thumb back and out to the side (hitchhiker's position.)

- With the child lying over a wedge or bolster, brush the back of the hand against the edge of a hard surface in a quick sweeping motion.

Since forcing a spastic extremity to straighten will only cause it to become tighter, perform all movements slowly. NEVER force or pry open a fisted hand. In addition, general body relaxation (i.e. lights out, slow rolling, rocking, soft music, etc.) can assist in relaxing the upper extremities.

The Athetoid Child

Due to a lack of stability and fluctuating muscle tone, the athetoid child may have difficulty holding onto objects such as crayons, paintbrushes, etc. Large tools, preferably with soft rubber or foam grip surfaces, will be much easier for him to grasp. (See Figure 5.)

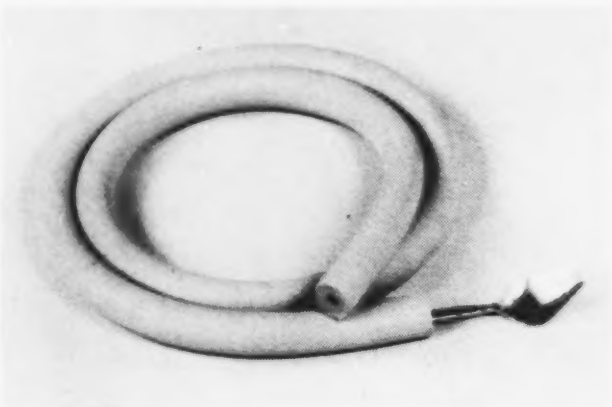


Figure 5

Various types of straps and cuffs may be used to keep a tool in the child's hand. (See Figure 6.)

Figure 6

Special scissors are available to make cutting easier. (See Figures 7 and 8.)

Figure 7

Figure 8

The athetoid child may be able to work better with weight cuffs (see Figure 9) around his wrists since they seem to give him additional stability.

Figure 9

Some athetoid children benefit from gripping peg or dowel rod attached to the table or tray. The peg should be held with the non-dominant hand in an internal rotation thereby stabilizing elbow. (See Figure 10.)

Figure 10

Child With Flaccid or Weak Upper Extremity

Some physical assistance will probably be necessary for this child, depending upon the amount of weakness present. Large tools with rubber grips, straps, cuffs and squeeze scissors are all appropriate.

Child With Visual Impairment or Blindness

Again, some degree of physical assistance will be necessary for this child. Activities that involve tactile experiences (i.e. use of sand, finger paint, playdough) or kinesthetic experiences are well-suited for the visually impaired. A multi-sensory activity is the best approach.

Child Who is Hypersensitive to Touch

This child should be approached in a quiet, slow manner and his name should always be spoken before touching. It is best to introduce tactile activities slowly and on an individual basis, stopping if the child becomes too agitated. Verbal directions should be given before each step to prepare him for the activity. If the teacher finds one material which is more acceptable to the child, tools such as brushes, brayers, scissors, etc. may be covered with that material.

For All Children

Use of a semi-sticky material called "Dice-em" is helpful for all physically disabled children to prevent paper or objects from slipping on the work surface. "Dice-em" is available in rolls or in pre-cut pieces. (See Figure 11.)

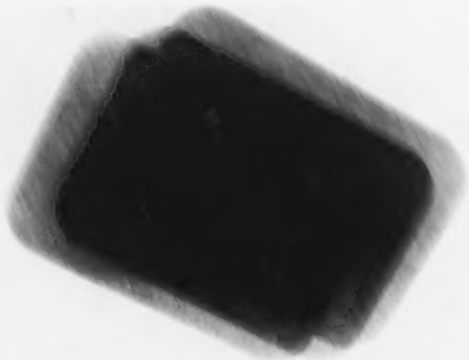


Figure 11

A physical or occupational therapist should be consulted, if available, on positioning and modifications.

VII. ART PROJECTS

USING THE PROJECT IDEAS

The form used for the following art activities includes several areas of information. They are:

Purposes

Activities in this section may be done either in the art class or by the special education instructor. The actual length of the individual project as well as the schedule for art classes will dictate where and by whom such activities will take place. Preliminary and closure activities help the educator to assist the SPMH child in internalizing the learning experience. Since the ultimate goal is that the child gain something from each project, a few minutes spent in preparation and/or reviewing will help the child accomplish this end.

Art Activity

The forty-eight activities included in this guide serve only as a starting point. The educator should feel free to make any modifications needed to suit his own student population. Since each group of children is unique, the educator may need some time working with a specific group to determine which projects from this guide are most suitable.

Variations

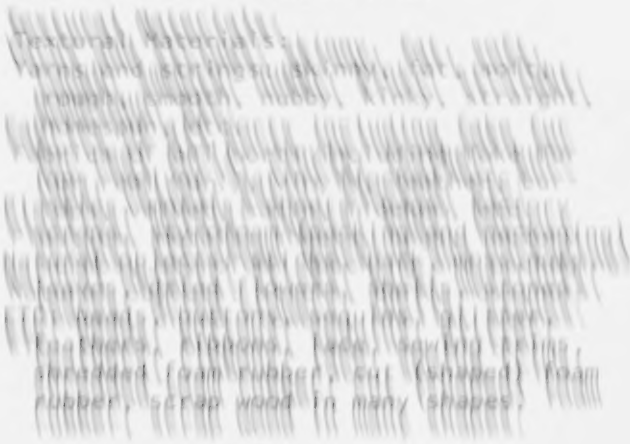
Included in this guide are some variations and extensions for the educator who would like to repeat the basic idea in a different way. Often an art project can be done in the same manner but result in a different outcome, or there are additional activities that are extensions of the one described.

Expectations

In most SPMH classes, one will find a wide range of abilities. This range has been discussed in detail in the narrative portion of the guide, but has also been repeated on each project sheet as a reference for the educator. Since limitations of gross and fine motor abilities vary so widely with each child, it is suggested that, prior to the activity, the special education and art educators work together to loosely establish what should be expected for each child. Sometimes the educator will only be able to speculate about realistic expectations. With SPMH children, it is important to remember that a finished product is not always the primary goal of an art project. Never do for the child what he can do for himself.

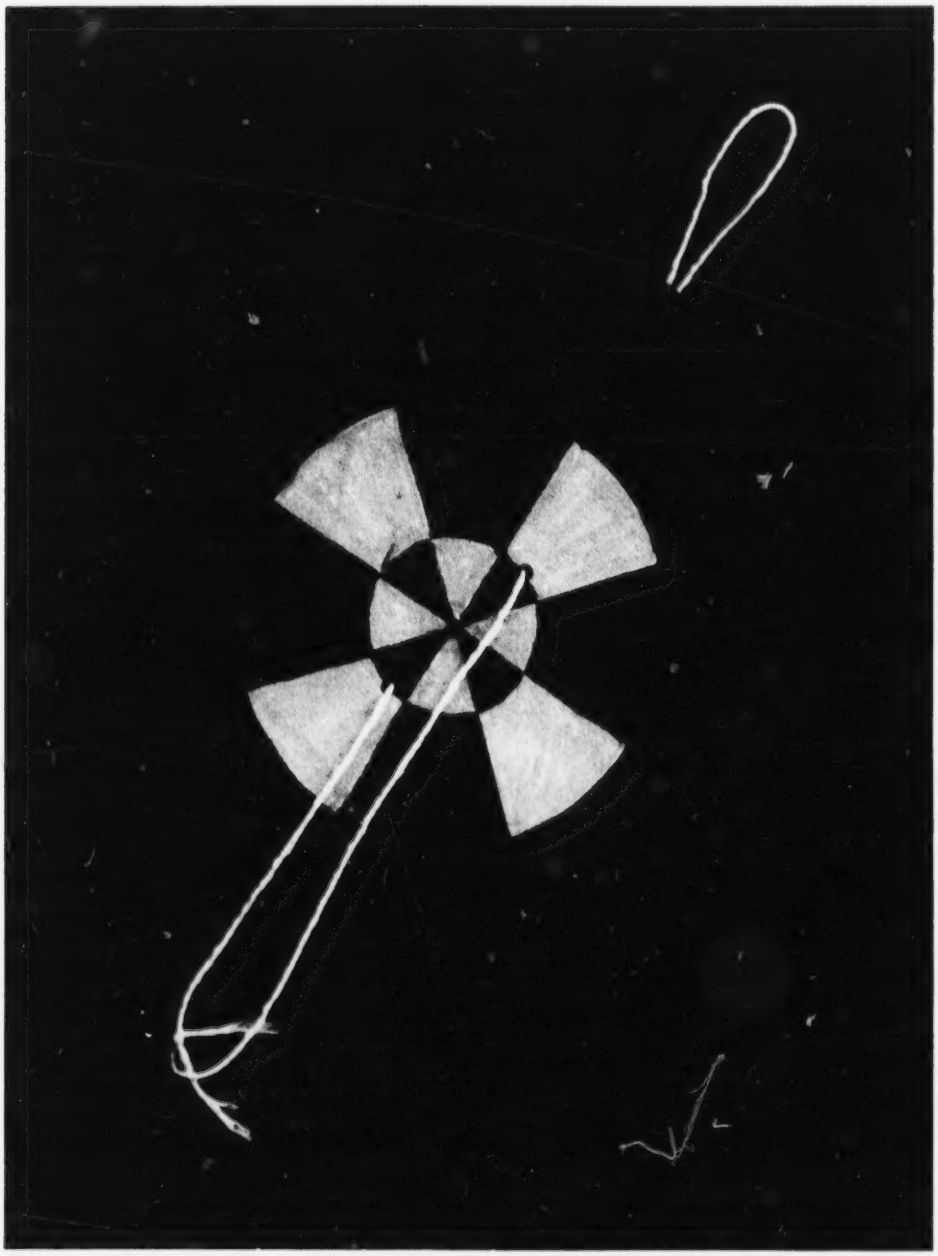
MATERIALS

In addition to traditional art materials, the educator is encouraged to locate and use a wide variety of unique materials. Since the art experiences emphasize many areas of sensory stimulation, visually and tactilely exciting materials can aid in the attainment of this purpose. Such materials could include:



PROJECT / PURPOSES	ART				GROSS MOTOR DEVELOPMENT			FINE MOTOR DEVELOPMENT				SENSORY STIMULATION					COGNITIVE DEVELOPMENT					BODY AWARENESS	
	LINE	COLOR	SHAPE	TEXTURE	RANGE OF MOTION	UPPER EXTREMITY MVMNT: UNILATERAL	UPPER EXTREMITY MVMNT: BILATERAL	REACH	GRASP	RELEASE	MANIPULATE	TACTILE	VISUAL	KINESTHETIC	OTHER	ATTENDING BEHAVIOR	VISUAL TRACKING	DIRECTIONALITY	VISUAL DISCRIMINATION	TACTILE DISCRIMINATION	GENERAL	IDENTIFICATION OF BODY PARTS
1 Color Spinner		o					o	o	o	o	o		o	o	o	o	o		o			
2 Mixing Colors I		o			o	o	o	o	o	o	o		o	o	o	o	o					
3 Mixing Colors II		o				o		o	o	o		o	o	o		o	o	o	o			
4 Drips and Dribbles Paint.	o	o				o		o	o	o		o	o	o		o	o	o	o			
5 Finger Paint	o	o			o	o		o				o	o	o	o	o	o	o	o			
6 Color Dipping		o	o			o	o	o	o	o	o	o	o			o						
7 Warm/Cool Color Resist	o	o				o		o	o	o		o	o			o	o	o	o			
8 Marbelized Paper		o				o	o	o	o	o		o	o	o	o	o			o	o		
9 Paper Chains		o			o	o	o	o	o	o	o			o	o	o			o		o	
10 Macaroni Necklace		o	o			o	o	o	o	o	o	o	o			o	o		o	o		o
11 Monoprints/Fingerpaint	o				o	o	o	o	o	o	o	o	o	o		o	o	o	o			
12 Brayer Designs	o				o	o		o	o	o		o	o	o		o		o	o			
13 String Painting	o					o	o	o	o	o		o	o	o		o	o	o	o			
14 String Prints	o		o		o	o	o	o	o	o		o	o	o		o	o		o	o		
15 Matching Paper Lines	o				o	o	o	o	o	o		o	o	o		o	o	o		o		
16 Repeated Lines	o						o	o	o	o			o	o		o			o			
17 Marker Blow-ups	o		o		o	o		o	o	o		o	o	o	o	o	o	o	o			
18 Yarn Pictures	o		o			o	o	o	o	o		o	o	o	o	o	o	o	o			
19 Shape Game			o		o	o		o	o	o		o	o	o		o	o	o	o			
20 Shape Design			o		o	o		o	o	o			o			o	o	o	o			
21 Christmas Tree			o			o	o	o	o	o	o	o	o			o		o	o			
22 Stomp and Stamp Prints			o			o		o	o	o		o	o	o	o	o			o	o		
23 Sponge Painted Stencil			o		o		o	o	o	o	o	o	o	o		o		o	o			
24 Spatter Painted Shapes			o			o	o	o	o	o	o	o	o	o		o			o	o		
25 Carbon Prints			o			o		o	o	o		o	o	o		o			o			
26 Ivory Snowflakes Snowman			o			o	o	o	o	o	o	o	o	o	o	o			o	o	o	o
27 Snowman Mobile			o			o	o	o	o	o	o		o			o	o		o		o	o
28 Reindeer Face			o			o	o	o	o	o	o	o	o		o	o			o		o	o
29 Circle Animals			o		o	o	o	o	o	o	o	o	o	o	o	o			o	o		o
30 Tissue Stained Window			o			o	o	o	o	o			o			o			o			
31 Shaving Cream Painting	o	o				o	o	o			o	o	o	o	o	o	o	o	o		o	o
32 [illegible]						o	o					o	o	o		o		o	o	o		
33 [illegible]						o					o	o	o			o			o	o		
34 [illegible]						o						o	o			o			o	o		
35 [illegible]						o					o	o	o	o	o	o		o	o			
36 [illegible]						o					o	o	o		o	o			o	o		o
37 [illegible]						o					o		o	o	o	o	o		o			o
38 [illegible]						o					o	o	o	o	o	o			o			o
39 [illegible]						o					o		o	o	o	o			o			o
40 [illegible]						o					o	o	o	o	o	o	o	o				
41 Plastic Portraits												o	o	o		o		o	o			
42 Kachina Face												o	o	o		o			o		o	o
43 Hamburger Container Puppet	o										o		o			o	o	o			o	o
44 Collage Half Masks												o	o	o	o	o			o	o	o	o
45 Body Shadows												o	o	o		o			o	o	o	o
													o	o		o	o		o		o	o

PURPOSES AT A GLANCE



Project #1 COLOR SPINNER

COLOR SPINNER

Project # 1

PURPOSES:

ART:
- ___ Line
- X Color
- ___ Shape
- ___ Texture

Mixing two primary colors to achieve a secondary color

REINFORCEMENT OF DEVELOPMENTAL AREAS:

A. Gross Motor Development
- ___ 1. Range of Motion--independent
- ___ 2. Range of Motion--passive
- ___ 3. Upper extremity movement--unilateral
- X 4. Upper extremity movement--bilateral

B. Fine Motor Development
- X 1. Reach
- X 2. Grasp
- X 3. Release
- X 4. Manipulate

C. Sensory Stimulation
- ___ 1. Tactile
- X 2. Visual
- X 3. Kinesthetic
- X 4. Other: Auditory
- ___ Smell
- ___ Taste

D. Cognitive Development
- X 1. Attending Behavior
- X 2. Visual tracking
- ___ 3. Directionality
- X 4. Visual discrimination
- ___ 5. Tactile discrimination

E. Body Awareness
- ___ 1. General awareness
- ___ 2. Organization/identification of body parts

ACTIVITIES:

PRELIMINARY ACTIVITIES

1. Use two colors of cellophane to demonstrate the concept of two colors mixing visually to form a new color (D1, C2)

2. Demonstrate the color spinner (C2, D1)

ART ACTIVITY

Materials: Tagboard, scissors, precut wedges of construction paper in the primary colors (red, yellow, blue), string and glue.

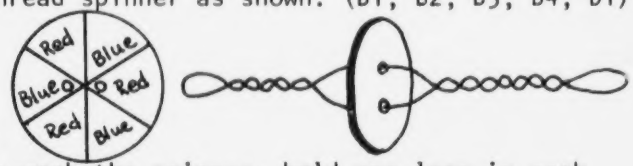
Method:

1. Cut a four inch circle of tagboard. (B2, B4, D1)

2. Punch two holes about one-half inch apart near the center of the circle. (B2, B3, B4, D1)

3. Glue wedges of colored paper (two colors) in an alternating pattern. (B1, B3, C2, D4)

4. Thread spinner as shown. (B1, B2, B3, B4, D1)



5. To work the spinner, hold one loop in each hand and twirl until the string is tightly wound. By moving hand back and forth slowly, the spinner spins rapidly with a nice buzzing sound. In addition, the child will "see" a new color. (A3,C2,C3,C4,D2)

CLOSURE ACTIVITIES

Share with others what new colors each child has made by trading spinners.

VARIATIONS

1. Use secondary colored paper to make tertiaries.
2. Use complimentary colors to make a gray.

EXPECTATIONS:

LEVEL OF AWARENESS: Child attends to activity and shows through individual response patterns (i.e., eye gaze; generalized excitement; vocalization; laughing; or motor responses such as pointing, reaching, kicking, smiling) that he is aware of the art project and understands simple directions or actions.

LEVEL OF PERFORMANCE WITH PHYSICAL ASSISTANCE: Involves necessity for physical help from the teacher, aide or other volunteer and ranges from minimal to maximum assistance. The child should be encouraged to participate independently to the extent that he is able. Never do for the child what he can do for himself.

LEVEL OF IMITATION WITH VERBAL OR VISUAL CUES: Involves the child repeating the actions of the educator as much as possible. The activity should be presented in simple sequential steps, allowing the child to see the progression of the project.

MIXING COLORS I

Project # 2

PURPOSES:

ART:
- ____ Line
- _X_ Color
- ____ Shape
- ____ Texture

Experiment with blending colors

REINFORCEMENT OF DEVELOPMENTAL AREAS:

A. Gross Motor Development
- _X_ 1. Range of Motion--independent
- ____ 2. Range of Motion--passive
- _X_ 3. Upper extremity movement--unilateral
- _X_ 4. Upper extremity movement--bilateral

B. Fine Motor Development
- _X_ 1. Reach
- _X_ 2. Grasp
- _X_ 3. Release
- _X_ 4. Manipulate

C. Sensory Stimulation
- ____ 1. Tactile
- _X_ 2. Visual
- _X_ 3. Kinesthetic
- ____ 4. Other: Auditory
- ____ Smell
- ____ Taste

D. Cognitive Development
- _X_ 1. Attending Behavior
- _X_ 2. Visual tracking
- _X_ 3. Directionality
- ____ 4. Visual discrimination
- ____ 5. Tactile discrimination

E. Body Awareness
- ____ 1. General awareness
- ____ 2. Organization/identification of body parts

ACTIVITIES:

PRELIMINARY ACTIVITIES

1. Show finished examples.(C2,D1)
2. Practice mixing colors with food color and water to see blending.(C2,D1)

ART ACTIVITY

Materials: Liquid tempera paint, twelve inch by eighteen inch construction paper, rolling pin.

Method:
1. Fold construction paper in half and open it back up. (A3,B4,D1)
2. Squirt lines of paint starting at the fold and ending several inches from the open edges. (A2,B1,B2, B3, C2,D1,D2)
3. Close the paper on top of itself. (A3,B4,D1)
4. Roll in both directions with the rolling pin. (A1,A3,B1,B2,B3,C3,D1,D2,D3)
5. Open paper and observe the blended colors. (A3,B4,C2,D1)
6. When dry, paper may be cut in the shape of a butterfly, fish or flower. (B1, B2,B3,B4,D1)

CLOSURE ACTIVITIES

VARIATIONS

EXPECTATIONS:

LEVEL OF AWARENESS: Child attends to activity and shows through individual response patterns (i.e., eye gaze; generalized excitement; vocalization; laughing; or motor responses such as pointing, reaching, kicking, smiling) that he is aware of the art project and understands simple directions or actions.

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MIXING COLORS II

Project # 3

PURPOSES:

ART:
- ____ Line
- _X_ Color — Experiment with mixing two colors to achieve a third color.
- ____ Shape
- ____ Texture

REINFORCEMENT OF DEVELOPMENTAL AREAS:

A. Gross Motor Development
- ____ 1. Range of Motion--independent
- ____ 2. Range of Motion--passive
- _X_ 3. Upper extremity movement--unilateral
- ____ 4. Upper extremity movement--bilateral

B. Fine Motor Development
- _X_ 1. Reach
- _X_ 2. Grasp
- _X_ 3. Release
- _X_ 4. Manipulate

C. Sensory Stimulation
- _X_ 1. Tactile
- _X_ 2. Visual
- _X_ 3. Kinesthetic
- ____ 4. Other: Auditory
- ____ Smell
- ____ Taste

D. Cognitive Development
- _X_ 1. Attending Behavior
- _X_ 2. Visual tracking
- ____ 3. Directionality
- _X_ 4. Visual discrimination
- ____ 5. Tactile discrimination

E. Body Awareness
- ____ 1. General awareness
- ____ 2. Organization/identification of body parts

ACTIVITIES:

PRELIMINARY ACTIVITIES

Demonstrate how we will make new colors by brushing two or more colors together. (C2,D1)

ART ACTIVITY

Materials: Powdered tempera paint, large paint brushes, paper, water, old jar caps.

Method:
1. Wet paper that has been taped down. (C1)
2. Moisten the tip of the brush on the wet paper, then dip in a lid of powdered paint and stroke across paper. (A2,B1,B2,B4,C2,C3,D1,D2,D4)
3. Change colors without wetting or washing the brush. (A2,B1,B2,B4,C2,C3,D1,D2,D4)
4. Continue stroking chosen colors on the paper to finish the design.
5. As the painting progresses, be sure to watch what happens as two colors touch one another. (C2,D4)

CLOSURE ACTIVITIES

Look at all the paintings and review how new colors were made. (D4)

VARIATIONS

1. Use only primary colors (red,yellow,blue).
2. Use only secondary colors (orange, green, purple).
3. Use only warm (red,yellow,orange) or cool (blue,green,purple) colors.
4. Use finished project as a background paper for vegetable printing project.

EXPECTATIONS:

LEVEL OF AWARENESS: Child attends to activity and shows through individual response patterns (i.e., eye gaze; generalized excitement; vocalization; laughing; or motor responses such as pointing, reaching, kicking, smiling) that he is aware of the art project and understands simple directions or actions.

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DRIPS AND DRIBBLES PAINTING

Project # 4

PURPOSES:

ART:
- X Line
- X Color
- ___ Shape
- ___ Texture

REINFORCEMENT OF DEVELOPMENTAL AREAS:

A. Gross Motor Development
- ___ 1. Range of Motion--independent
- ___ 2. Range of Motion--passive
- X 3. Upper extremity movement--unilateral
- ___ 4. Upper extremity movement--bilateral

B. Fine Motor Development
- X 1. Reach
- X 2. Grasp
- X 3. Release
- ___ 4. Manipulate

C. Sensory Stimulation
- X 1. Tactile
- X 2. Visual
- X 3. Kinesthetic (by blowing)
- ___ 4. Other: Auditory
- ___ Smell
- ___ Taste

D. Cognitive Development
- X 1. Attending Behavior
- X 2. Visual tracking
- X 3. Directionality
- X 4. Visual discrimination
- ___ 5. Tactile discrimination

E. Body Awareness
- ___ 1. General awareness
- ___ 2. Organization/identification of body parts

ACTIVITIES:

PRELIMINARY ACTIVITIES

Waterplay in a sink or dishpan with sandbox type toys (A2,B1,B2,C1,D1).

ART ACTIVITY

Materials: Thinned tempera paint or water colors in liquid form, paper, water, spoons, straws, sponges, brushes.

Method:

A. Wet Drips

1. Tape paper to surface and wet it. (C1)
2. Drip paint on the wet paper with chosen tool: straw, spoon, sponge, brush. (A2,B1,B2,B3, C1,D4)
3. Encourage student to watch how the paint reacts on the wet surface. (C2,D1)
4. Let paper dry somewhat before going on to part B.

B. Dry Dribbles

1. Use chosen tool (as above) and dribble paint on the paper in lines and/or blobs. (A2,B1, B2,C1,D3,D4)
2. Use straw to blow blobs into "spiders". (C3,D2,D3)

CLOSURE ACTIVITIES

VARIATIONS

Use water color markers on wet paper for a different effect or to emphasize line rather than blobs.

EXPECTATIONS:

LEVEL OF AWARENESS: Child attends to activity and shows through individual response patterns (i.e., eye gaze; generalized excitement; vocalization; laughing; or motor responses such as pointing, reaching, kicking, smiling) that he is aware of the art project and understands simple directions or actions.

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FINGER PAINT

Project # 5

PURPOSES:

ART: X Line — Create fat/thin lines with fingers & hands.
X Color — Use primary colors to discover secondary colors.
_____ Shape
_____ Texture

REINFORCEMENT OF DEVELOPMENTAL AREAS:

A. Gross Motor Development
- X 1. Range of Motion--independent
- ____ 2. Range of Motion--passive
- X 3. Upper extremity movement--unilateral
- ____ 4. Upper extremity movement--bilateral

B. Fine Motor Development
- X 1. Reach
- ____ 2. Grasp
- ____ 3. Release
- ____ 4. Manipulate

C. Sensory Stimulation
- X 1. Tactile
- X 2. Visual
- X 3. Kinesthetic
- ____ 4. Other: Auditory
- ____ Smell
- ____ Taste

D. Cognitive Development
- X 1. Attending Behavior
- X 2. Visual tracking
- X 3. Directionality
- X 4. Visual discrimination
- ____ 5. Tactile discrimination

E. Body Awareness
- ____ 1. General awareness
- X 2. Organization/identification of body parts

ACTIVITIES:

PRELIMINARY ACTIVITIES

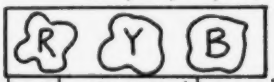
Review a variety of lines by making them with hands in the air and/or on the table surface. (A1,C3,D3)

ART ACTIVITY

Materials: Finger paint paper, finger paints in red, yellow and blue.

Method:

1. Dab the three primary colors horizontally on the paper. (A2,B1,C2,D1)



2. With open hand, smear the paint vertically, letting the colors blend together where they touch. (A2,B1,C1,C2,D1,D2,D3,D4)

3. Create lines in the paint by using fingertips, fingernails, heel of hand and palm. (A2,B1,C1,C2,D1,D2,D3,D4,D2)

CLOSURE ACTIVITIES

View each student's work and let group find as many different kinds of lines as possible. (D1,D4)

VARIATIONS

1. Color with heavy crayon lines before beginning to finger paint. Paint will resist somewhat to form an interesting texture.

2. Use other tools (sticks, sponges, gadgets) to make lines and/or shapes in the paint.

EXPECTATIONS:

LEVEL OF AWARENESS: Child attends to activity and shows through individual response patterns (i.e., eye gaze; generalized excitement; vocalization; laughing; or motor responses such as pointing, reaching, kicking, smiling) that he is aware of the art project and understands simple directions or actions.

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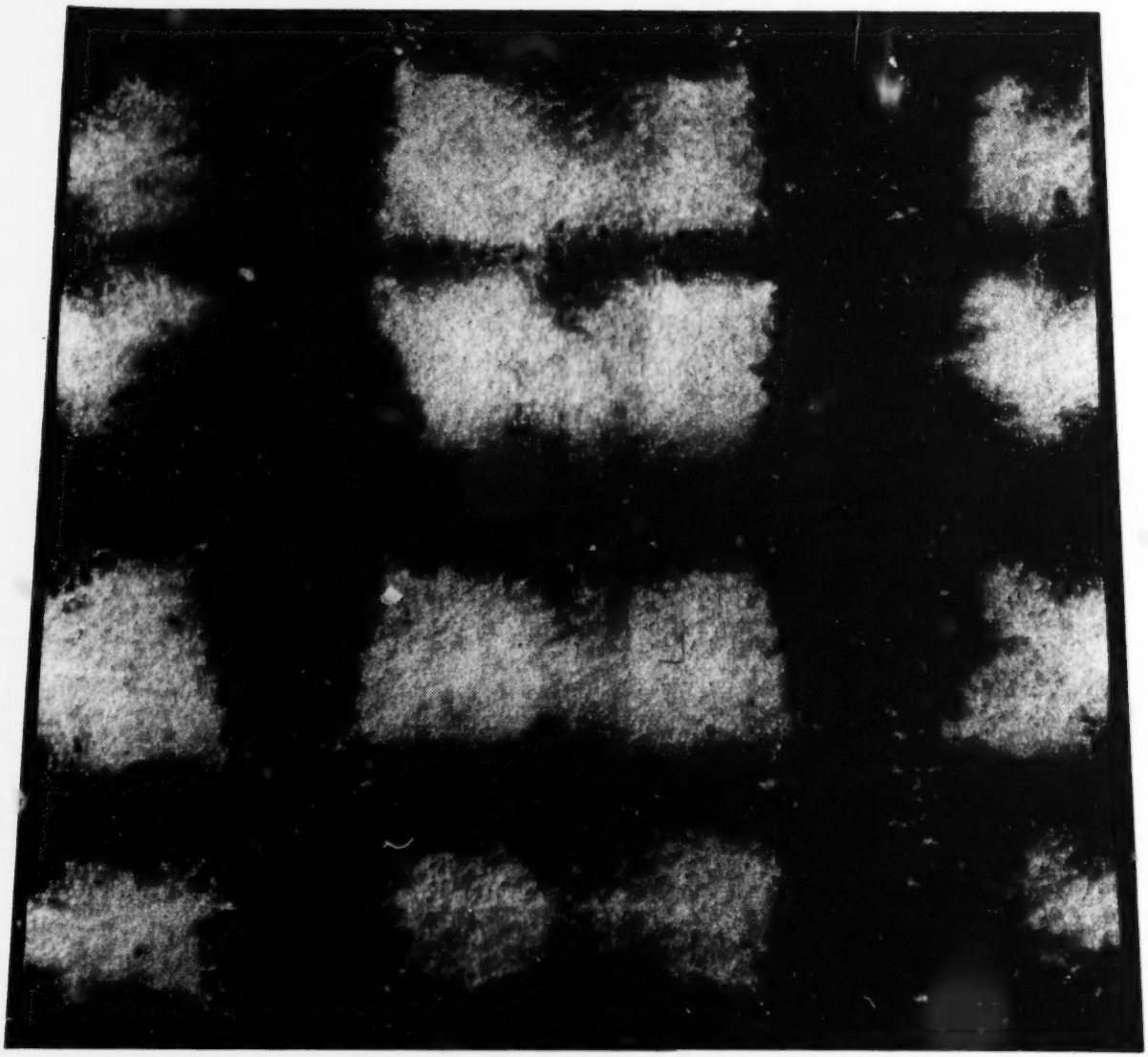

Project #6 COLOR DIPPING

COLOR DIPPING

Project # 6

PURPOSES:

ART:
- ____ Line — Blending of two colors
- X Color — dipped close together
- X Shape — Repeated shapes
- ____ Texture

REINFORCEMENT OF DEVELOPMENTAL AREAS:

A. Gross Motor Development
- ____ 1. Range of Motion--independent
- ____ 2. Range of Motion--passive
- X 3. Upper extremity movement--unilateral
- X 4. Upper extremity movement--bilateral

B. Fine Motor Development
- X 1. Reach
- X 2. Grasp
- X 3. Release
- X 4. Manipulate

C. Sensory Stimulation
- X 1. Tactile
- X 2. Visual
- ____ 3. Kinesthetic
- ____ 4. Other: Auditory
- ____ Smell
- ____ Taste

D. Cognitive Development
- X 1. Attending Behavior
- ____ 2. Visual tracking
- ____ 3. Directionality
- X 4. Visual discrimination
- ____ 5. Tactile discrimination

E. Body Awareness
- ____ 1. General awareness
- ____ 2. Organization/identification of body parts

ACTIVITIES:

PRELIMINARY ACTIVITIES

Demonstrate steps of project and show finished examples.

ART ACTIVITY

Materials: White paper towels, tempera paint which has been thinned, cups for the paint, water, newspaper.

Method:

1. Fold the paper towel several times. (A3,B1, B2,B4,D1)
2. Choose colors to be used, then dip the towel into the paint, doing first one section, then switching to a new color and dipping the next. (A2,B2,C2,D4)
3. As each section is dipped, let the paint soak into the towel - before removing, squeeze the excess paint back into the cup. (A2,B2,B4,C1)
4. When all white towel has been dipped, carefully unfold the towel and lay it on newspapers to dry. (A3,B3,B4,C1)

CLOSURE ACTIVITIES

Look at all students' work and note the repeated pattern in each. (D4)

VARIATIONS

EXPECTATIONS:

LEVEL OF AWARENESS: Child attends to activity and shows through individual response patterns (i.e., eye gaze; generalized excitement; vocalization; laughing; or motor responses such as pointing, reaching, kicking, smiling) that he is aware of the art project and understands simple directions or actions.

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WARM/COOL COLOR CRAYON RESIST

Project # 7

PURPOSES:

ART: X Line Use a variety of lines.
X Color Use warm (red,yellow,
Shape orange) or cool (blue,
Texture purple,green).

REINFORCEMENT OF DEVELOPMENTAL AREAS:

A. Gross Motor Development
1. Range of Motion--independent
2. Range of Motion--passive
X 3. Upper extremity movement--unilateral
4. Upper extremity movement--bilateral

B. Fine Motor Development
X 1. Reach
X 2. Grasp
X 3. Release
4. Manipulate

C. Sensory Stimulation
X 1. Tactile
X 2. Visual
3. Kinesthetic
4. Other: Auditory
Smell
Taste

D. Cognitive Development
X 1. Attending Behavior
X 2. Visual tracking
X 3. Directionality
X 4. Visual discrimination
5. Tactile discrimination

E. Body Awareness
1. General awareness
2. Organization/identification of body parts

ACTIVITIES:

PRELIMINARY ACTIVITIES

1. Have children dip hands in a pan of ice water or warm water to reinforce concept of cool or warm. (C1)
2. Look at pictures of warm or cool items or places and note the colors found there. (D1,D4)

ART ACTIVITY

Materials: Crayons, water color paint, brushes, water, drawing paper.

Method:
1. Select either warm or cool colored crayons to make a line design on paper. Use a variety of kinds of lines and press down hard enough when making the lines, to feel a waxy quality on the paper surface. (A2, B1,B2,B3,C1,C2,D1,D2,D3,D4)
2. Continue making line until the paper is rather full, but be sure to leave some white paper showing.
3. When lines are completed, paint entire surface with either a warm or a cool color of water color to complete the design. (A2, B1,B2,B3,C2,D1,D3,D4)

CLOSURE ACTIVITIES

1. Hold up student work, one piece at a time, and have class determine if it appears warm or cool. (D4)
2. Have children find objects in the room that are either warm or cool in color. (D4)

VARIATIONS

EXPECTATIONS:

LEVEL OF AWARENESS: Child attends to activity and shows through individual response patterns (i.e., eye gaze; generalized excitement; vocalization; laughing; or motor responses such as pointing, reaching, kicking, smiling) that he is aware of the art project and understands simple directions or actions.

LEVEL OF PERFORMANCE WITH PHYSICAL ASSISTANCE: Involves necessity for physical help from the teacher, aide or other volunteer and ranges from minimal to maximum assistance. The child should be encouraged to participate independently to the extent that he is able. Never do for the child what he can do for himself.

LEVEL OF IMITATION WITH VERBAL OR VISUAL CUES: Involves the child repeating the actions of the educator as much as possible. The activity should be presented in simple sequential steps, allowing the child to see the progression of the project.

MARBELIZED PAPER

Project # 8

PURPOSES:

ART:
- ____ Line
- _X_ Color — Explore warm and cool colors.
- ____ Shape
- ____ Texture

REINFORCEMENT OF DEVELOPMENTAL AREAS:

A. Gross Motor Development
- ____ 1. Range of Motion--independent
- ____ 2. Range of Motion--passive
- _X_ 3. Upper extremity movement--unilateral
- _X_ 4. Upper extremity movement--bilateral

B. Fine Motor Development
- _X_ 1. Reach
- _X_ 2. Grasp
- _X_ 3. Release
- ____ 4. Manipulate

C. Sensory Stimulation
- _X_ 1. Tactile
- _X_ 2. Visual
- _X_ 3. Kinesthetic
- ____ 4. Other: Auditory
- ____ Smell
- _X_ Taste

D. Cognitive Development
- _X_ 1. Attending Behavior
- ____ 2. Visual tracking
- ____ 3. Directionality
- _X_ 4. Visual discrimination
- _X_ 5. Tactile discrimination

E. Body Awareness
- ____ 1. General awareness
- ____ 2. Organization/identification of body parts

ACTIVITIES:

PRELIMINARY ACTIVITIES

1. Use senses to explore various hot or cold materials: hot water bottle, ice bag, fur, heater, fan, warm or cool drink, taste of chili pepper, ice cream, etc. (C1,C2,C4,D1)
2. It is recommended that even the room environment be set up as warm or cool. Paper, yarn, fabrics and the above mentioned objects will help the child understand the concept of warm and/or cool.

ART ACTIVITY

Materials: Dishpan of water, thinned oil paint or spray enamels, spoons, straws, white paper, newspaper.

Method:
1. Fold a small flap on each end of the paper to be dipped. This will aid the child in holding the paper in the dipping process. (A3,D1)
2. Pour a small amount of thinned oil paint (or spray colors) on the surface of the water in the dishpan, stir or blow the colors into a swirl. (A2,B1,B2,B3,C2,C3,D1)
3. Student places folded paper into the water letting it float on top, gently lifts it out, turns it over and lays it on the newspaper to dry. (A3,B1, B2,B3,C2,D1)

CLOSURE ACTIVITIES

Re-experience hot and cold materials and emphasize color name for each sensation. (C1,C2,C4,D4,D5)

VARIATIONS

1. Use finished paper for variety of other projects: classroom wallpaper, note cards, book covers, etc.
2. Use finished paper in other projects: masks, butterflies, flowers, printmaking, etc.
3. Try other combinations of paint: primary or secondary.

EXPECTATIONS:

LEVEL OF AWARENESS: Child attends to activity and shows through individual response patterns (i.e., eye gaze; generalized excitement; vocalization; laughing; or motor responses such as pointing, reaching, kicking, smiling) that he is aware of the art project and understands simple directions or actions.

LEVEL OF PERFORMANCE WITH PHYSICAL ASSISTANCE: Involves necessity for physical help from the teacher, aide or other volunteer and ranges from minimal to maximum assistance. The child should be encouraged to participate independently to the extent that he is able. Never do for the child what he can do for himself.

LEVEL OF IMITATION WITH VERBAL OR VISUAL CUES: Involves the child repeating the actions of the educator as much as possible. The activity should be presented in simple sequential steps, allowing the child to see the progression of the project.

PAPER CHAINS

Project # 9

PURPOSES:

REINFORCEMENT OF DEVELOPMENTAL AREAS:

A. Gross Motor Development
- X 1. Range of Motion--independent
- ___ 2. Range of Motion--passive
- X 3. Upper extremity movement--unilateral
- X 4. Upper extremity movement--bilateral

B. Fine Motor Development
- X 1. Reach
- X 2. Grasp
- X 3. Release
- X 4. Manipulate

C. Sensory Stimulation
- ___ 1. Tactile
- X 2. Visual
- X 3. Kinesthetic
- X 4. Other: Auditory
  Smell
  Taste

D. Cognitive Development
- X 1. Attention to Detail
- ___ 2. Memory
- X 3. Visual Discrimination
- X 4. Figure Differentiation

E. Body Awareness
- X 1. General Awareness
- ___ 2. Organization/Identification of Body Parts

ACTIVITIES:

Art Activity

Materials: three colors of construction paper, glue, scissors.

Method:
1. Cut construction paper into strips about one inch wide and five inches long. (A2,B1,B2, B3,B4,D1)
2. Make loop by dabbing a bit of glue on one end of the strip and overlapping it with the opposite end. (A3,B1,B2,B3,D1)
3. Interlock each additional loop before gluing onto the chain. (D1)
4. Establish a pattern and repeat it several times. (C2,D4)

CLOSURE ACTIVITIES

Make up a verbal sing-song pattern that repeats color names in chain (red, red, yellow, blue; red, red, yellow, blue) while pointing to the pattern as it exists in the chain. (C4,D4)

VARIATIONS:

1. Paper chains in shapes other than circles

2. Double colored paper chains

EXPECTATIONS:

LEVEL OF AWARENESS: Child attends to activity and shows through individual response patterns (i.e., eye gaze; generalized excitement; vocalization; laughing; or motor responses such as pointing, reaching, kicking, smiling) that he is aware of the art project and understands simple directions or actions.

LEVEL OF PERFORMANCE WITH PHYSICAL ASSISTANCE: Involves necessity for physical help from the teacher, aide or other volunteer and ranges from minimal to maximum assistance. The child should be encouraged to participate independently to the extent that he is able. Never do for the child what he can do for himself.

LEVEL OF IMITATION WITH VERBAL OR VISUAL CUES: Involves the child repeating the actions of the educator as much as possible. The activity should be presented in simple sequential steps, allowing the child to see the progression of the project.

MACARONI NECKLACE, BRACELET, OR HEADBAND

Project # 10

PURPOSES:

REINFORCEMENT OF DEVELOPMENTAL AREAS:

A. Gross Motor Development
- ___ 1. Range of Motion--independent
- ___ 2. Range of Motion--passive
- X 3. Upper extremity movement--unilateral
- X 4. Upper extremity movement--bilateral

B. Fine Motor Development
- X 1. Reach
- X 2. Grasp
- X 3. Release
- X 4. Manipulate

C. Sensory Stimulation
- X 1. Tactile
- X 2. Visual
- ___ 3. Kinesthetic
- ___ 4. Other: Auditory
  Smell
  Taste

D. Cognitive Development
- X 1. Attending behavior
- X 2. Sequencing
- X 3. Visual discrimination
- X 4. Pattern discrimination

E. Body Awareness
- ___ 1. General awareness
- X 2. Organization/identification of body parts

ACTIVITIES:

PREPARATORY ACTIVITIES

(A2,B1,B2,B3,C1,C2,D1,D2,D4,D5)

ART ACTIVITY

Materials: Food coloring, macaroni and other interesting shaped pasta, shoe lace.

Method:
1. Color the macaroni and pasta several different colors and lay out to dry. (This step may be done by the teacher prior to the project or by the students if the project is to last two periods.) (A2,B1,B2, B3, C1,C2,D1,D4)
2. String dry pasta in a color and/or shape pattern allowing children to choose shapes and colors. (A2,A3,B1,B2,B3,B4,C1,C2,D1, D4,D5)

CLOSURE ACTIVITIES

Wear necklace, bracelet or headband.

VARIATIONS

EXPECTATIONS:

LEVEL OF AWARENESS: Child attends to activity and shows through individual response patterns (i.e., eye gaze; generalized excitement; vocalization; laughing; or motor responses such as pointing, reaching, kicking, smiling) that he is aware of the art project and understands simple directions or actions.

LEVEL OF PERFORMANCE WITH PHYSICAL ASSISTANCE: Involves necessity for physical help from the teacher, aide or other volunteer and ranges from minimal to maximum assistance. The child should be encouraged to participate independently to the extent that he is able. Never do for the child what he can do for himself.

LEVEL OF IMITATION WITH VERBAL OR VISUAL CUES: Involves the child repeating the actions of the educator as much as possible. The activity should be presented in simple sequential steps, allowing the child to see the progression of the project.

MONOPRINTS WITH FINGER PAINT

Project # 11

PURPOSES:

ART: To Create Prints Made with a variety

REINFORCEMENT OF DEVELOPMENTAL AREAS:

A. Gross Motor Development
- X 1. Range of Motion--independent
- 2. Range of Motion--passive
- X 3. Upper extremity movement--unilateral
- X 4. Upper extremity movement--bilateral

B. Fine Motor Development
- X 1. Reach
- X 2. Grasp
- X 3. Release
- X 4. Manipulate

C. Sensory Stimulation
- X 1. Tactile
- X 2. Visual
- X 3. Kinesthetic
- 4. Other: Auditory, Smell, Taste

D. Cognitive Development
- X 1. Attention Behavior
- X 2. Visual Tracking
- X 3. Visual Localization
- X 4. Visual Discrimination

E. Body Awareness
- 1. General Awareness
- 2. Organization/Identification of Body Parts

ACTIVITIES:

PREPARATORY ACTIVITIES

1. Review safety rules in use of paints: (A1,B1)
2. Review the terms to be used in the activity: (A1,B1)
3. Demonstrate how to make prints by painting a design on one surface and pressing another surface on it. (A1,B1,B2,B3)

ART ACTIVITY

Materials: Finger paint, smooth washable surface paper.

Method:
1. Teacher drops about one heaping teaspoon of paint onto washable surface.
2. Student spreads out paint. (A2,B1,C1,C3,D1)
3. Student draws design in paint (pressing hard enough to see the surface through the paint) using fingers, thumbs, palms or sticks. (A2,B1,B2,B3,B4,C1,C3,D1,D3)
4. Place paper over the design and gently rub with palm or side of hand. (A2 or 3, B1, C3,D1)
5. Lift paper to see print. (A2,B1,B2,B3,C2,D1)

CLOSURE ACTIVITIES

As students view finished prints, repeat the movements in the air. (A1,B1,B4)

VARIATIONS

1. Make prints with all one type of line (i.e. all straight lines, all curved lines, all zigzag lines, etc.)
2. Make prints with different types of lines (i.e. straight and curved lines, curved and zigzag lines, etc.)
3. Make prints varying in width of lines (i.e. fat, skinny, etc.)
4. Use printing technique with shapes instead of lines.
5. Compile prints in a book for reviewing lines with children.

EXPECTATIONS:

LEVEL OF AWARENESS: Child attends to activity and shows through individual response patterns (i.e., eye gaze; generalized excitement; vocalization; laughing; or motor responses such as pointing, reaching, kicking, smiling) that he is aware of the art project and understands simple directions or actions.

LEVEL OF PERFORMANCE WITH PHYSICAL ASSISTANCE: Involves necessity for physical help from the teacher, aide or other volunteer and ranges from minimal to maximum assistance. The child should be encouraged to participate independently to the extent that he is able. Never do for the child what he can do for himself.

LEVEL OF IMITATION WITH VERBAL OR VISUAL CUES: Involves the child repeating the actions of the educator as much as possible. The activity should be presented in simple sequential steps, allowing the child to see the progression of the project.

Project # 12

PURPOSES:

[illegible]

IES:

ARY ACTIVITIES

large lines cut from thick foam rubber, the students follow the direction of ine with their hands. (A1,B1,C1,C3,D1,D3)
ice rolling brayers in a variety of tions. (A2,B1,B2,B3,C3,D1,D3)

ITY

: Printing ink (tempera or thickened r paint may be used if printing ink is available), smooth surface for rolling brayers, paper.

te each student in front of inking area.
1. Stu nt covers brayer by rolling it in
2. Stud al directions through the ink. (A2,B1, seve ,C2,C3,D1,D3)
B2,B nt rolls inked brayer across paper.
3. Stud 1,B2,B3,C2,C3,D1,D3)
(A2,t in a variety of directions and colors
4. Repe n by the student. (D4)
chos

CTIVITIES

ts view their work, review the di- that were used in the prints by once ing arms in the air. (A1,B1,C2,C3,D1,D3)

S

inished project for note cards, book s, or in other projects (masks, butter- , etc.).

h brayers to long poles and design ng piece of butcher paper.

aint rollers instead of (or in addi- to) brayers.

EXPECTATIONS:

LEVEL OF AWARENESS: Child attends to activity and shows through individual response patterns (i.e., eye gaze; generalized excitement; vocalization; laughing; or motor responses such as pointing, reaching, kicking, smiling) that he is aware of the art project and understands simple directions or actions.

LEVEL OF PERFORMANCE WITH PHYSICAL ASSISTANCE: Involves necessity for physical help from the teacher, aide or other volunteer and ranges from minimal to maximum assistance. The child should be encouraged to participate independently to the extent that he is able. Never do for the child what he can do for himself.

LEVEL OF IMITATION WITH VERBAL OR VISUAL CUES: Involves the child repeating the actions of the educator as much as possible. The activity should be presented in simple sequential steps, allowing the child to see the progression of the project.

Project #13 STRING PAINTING

STRING PAINTING

Project # 13

PURPOSES:

ART: X Line — Making lines with a new material.
____ Color
____ Shape
____ Texture

REINFORCEMENT OF DEVELOPMENTAL AREAS:

A. Gross Motor Development
____ 1. Range of Motion--independent
____ 2. Range of Motion--passive
_X_ 3. Upper extremity movement--unilateral
_X_ 4. Upper extremity movement--bilateral

B. Fine Motor Development
_X_ 1. Reach
_X_ 2. Grasp
_X_ 3. Release
____ 4. Manipulate

C. Sensory Stimulation
_X_ 1. Tactile
_X_ 2. Visual
_X_ 3. Kinesthetic
____ 4. Other: Auditory
____ Smell
____ Taste

D. Cognitive Development
_X_ 1. Attending Behavior
_X_ 2. Visual tracking
_X_ 3. Directionality
_X_ 4. Visual discrimination
____ 5. Tactile discrimination

E. Body Awareness
____ 1. General awareness
____ 2. Organization/identification of body parts

ACTIVITIES:

PRELIMINARY ACTIVITIES

1. Feel quality of string. (C1)
2. Watch how a "line" of string can move. (D2,D3)

ART ACTIVITY

Materials: Fifteen inch piece of string with a loop tied in the end, thinned tempera paint, twelve by eighteen inch paper.

Method:
1. Fold paper in half and open flat. (A3)
2. Dip string into paint and carefully lay it on one side of the fold. (A2,B1,B2,C2,D1)
3. Close the paper over the string, lay hand on top of the paper, gently pull string out. (A3,B1,B2,C3,D1,D3)
4. Repeat using a different color of paint chosen by the student. (D4)
5. Finally, lay string on paper in an interesting line and leave to dry. (A2,B3,C2)

CLOSURE ACTIVITIES

VARIATIONS

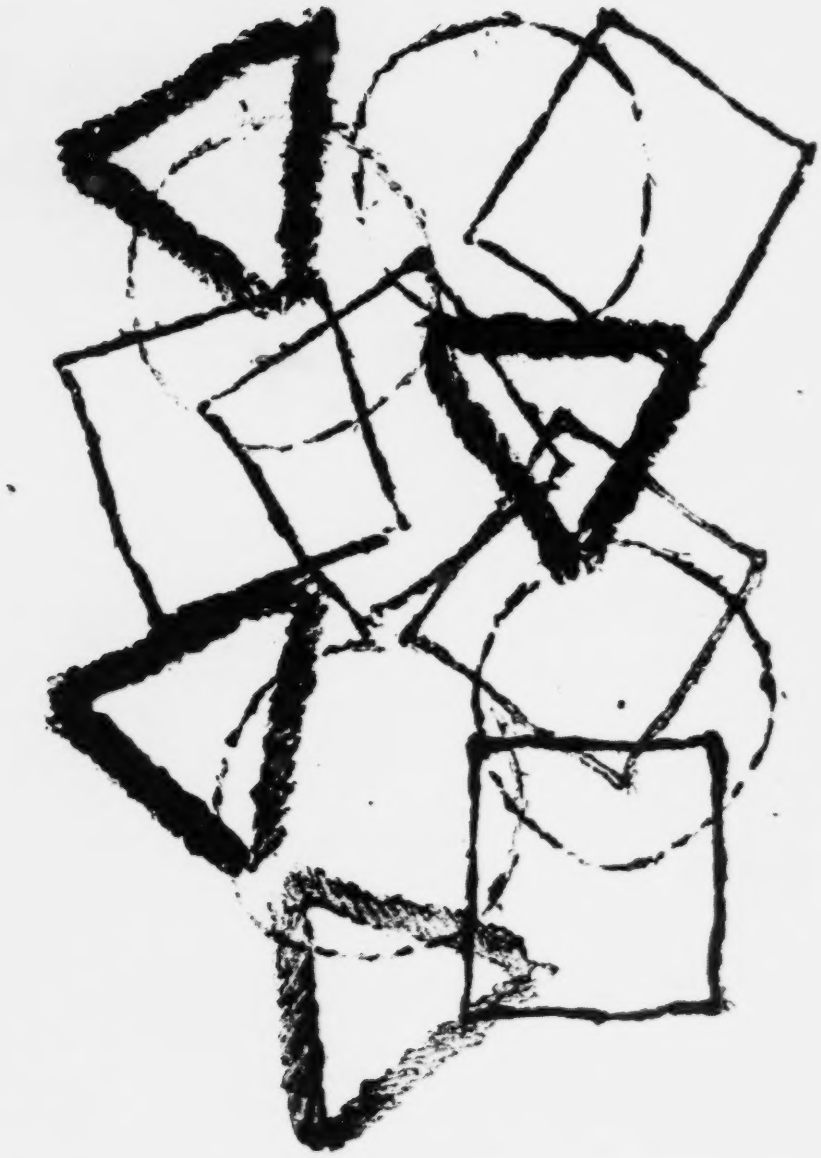
Wrap string around brayer and roll across paper instead of pulling.

EXPECTATIONS:

LEVEL OF AWARENESS: Child attends to activity and shows through individual response patterns (i.e., eye gaze; generalized excitement; vocalization; laughing; or motor responses such as pointing, reaching, kicking, smiling) that he is aware of the art project and understands simple directions or actions.

LEVEL OF PERFORMANCE WITH PHYSICAL ASSISTANCE: Involves necessity for physical help from the teacher, aide or other volunteer and ranges from minimal to maximum assistance. The child should be encouraged to participate independently to the extent that he is able. Never do for the child what he can do for himself.

LEVEL OF IMITATION WITH VERBAL OR VISUAL CUES: Involves the child repeating the actions of the educator as much as possible. The activity should be presented in simple sequential steps, allowing the child to see the progression of the project.



Project #14 STRING Prints

MATCHING CUT PAPER LINES

Project # 15

PURPOSES:

ART: X Line — Discriminating between types of lines.
_____ Color
_____ Shape
_____ Texture

REINFORCEMENT OF DEVELOPMENTAL AREAS:

A. Gross Motor Development
- X 1. Range of Motion--independent
- ___ 2. Range of Motion--passive
- X 3. Upper extremity movement--unilateral
- X 4. Upper extremity movement--bilateral

B. Fine Motor Development
- X 1. Reach
- X 2. Grasp
- X 3. Release
- ___ 4. Manipulate

C. Sensory Stimulation
- X 1. Tactile
- X 2. Visual
- ___ 3. Kinesthetic
- ___ 4. Other: Auditory
- ___ Smell
- ___ Taste

D. Cognitive Development
- X 1. Attending Behavior
- X 2. Visual tracking
- ___ 3. Directionality
- X 4. Visual discrimination
- X 5. Tactile discrimination

E. Body Awareness
- ___ 1. General awareness
- ___ 2. Organization/identification of body parts

ACTIVITIES:

PRELIMINARY ACTIVITIES

Review types of lines by moving hands or arms in the air. (A1)

ART ACTIVITY

Materials: Pre-cut lines of tagboard, background paper, newsprint, peeled crayons, glue, tape, string.

Method:
1. Each child is given a background paper that has a tagboard and/or string line glued to it.
2. From a variety of pre-cut tagboard lines, the child is asked to find lines that match those on his paper, and glue them next to the ones already there. (A2,B1,B2,B3,C2, D1,D4)
3. When the glue has dried, the child touches the slightly raised lines with his fingers. (A3,B1,C1,D1,D5)
4. Cover lines with newsprint and tape in place. (A3,B1,B2,B3,C1,D1)
5. Rub gently with a peeled crayon and watch the lines appear on the newsprint. (A3,B1, B2,B3,C2,D1,D2)

CLOSURE ACTIVITIES

Review and name lines each student made by rubbing. (D4)

VARIATIONS

Repeat project using shapes instead of lines.

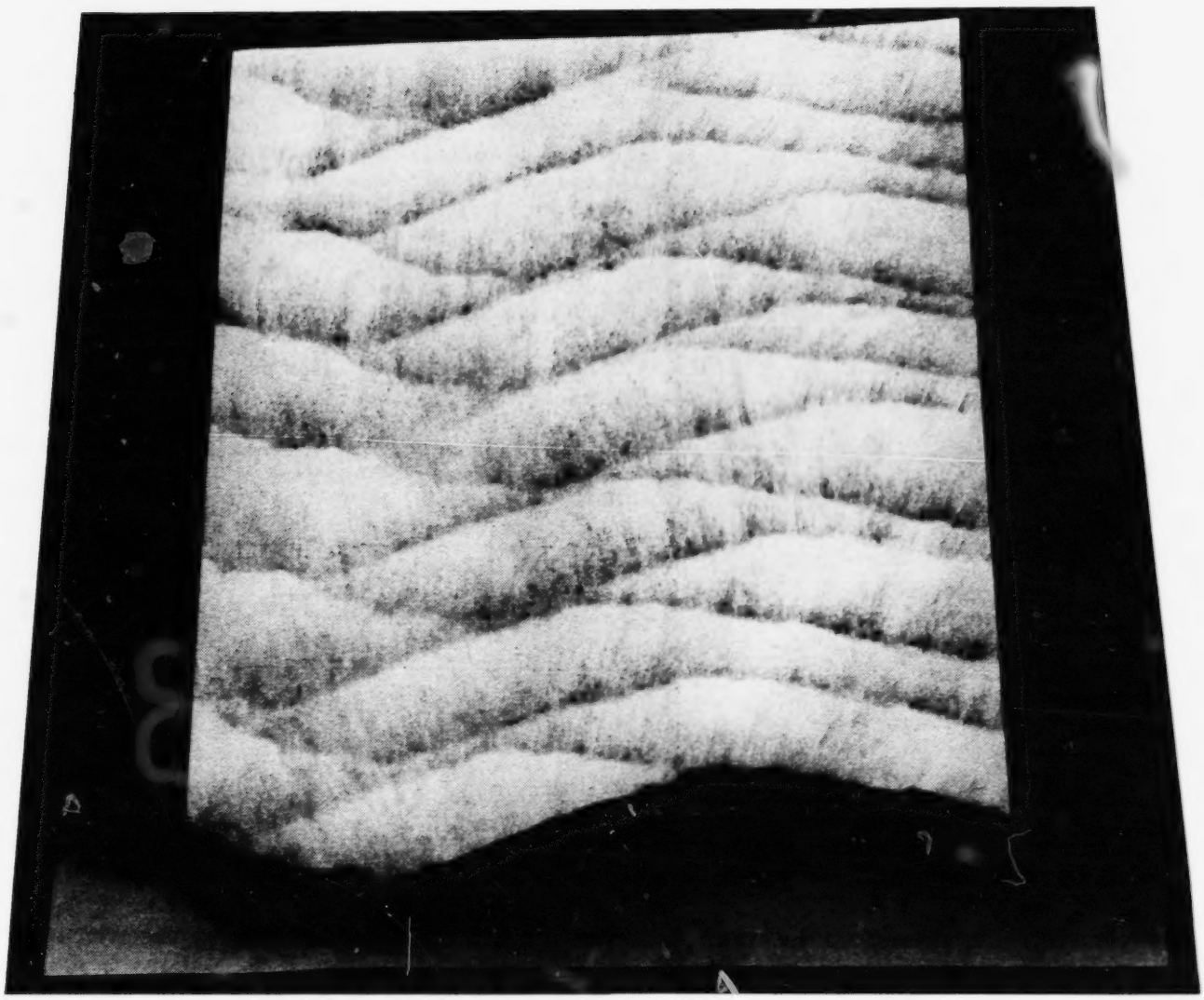
EXPECTATIONS:

LEVEL OF AWARENESS: Child attends to activity and shows through individual response patterns (i.e., eye gaze; generalized excitement; vocalization; laughing; or motor responses such as pointing, reaching, kicking, smiling) that he is aware of the art project and understands simple directions or actions.

LEVEL OF PERFORMANCE WITH PHYSICAL ASSISTANCE: Involves necessity for physical help from the teacher, aide or other volunteer and ranges from minimal to maximum assistance. The child should be encouraged to participate independently to the extent that he is able. Never do for the child what he can do for himself.

LEVEL OF IMITATION WITH VERBAL OR VISUAL CUES: Involves the child repeating the actions of the educator as much as possible. The activity should be presented in simple sequential steps, allowing the child to see the progression of the project.

Line quality will vary with student's grasping skill. This will add individual characteristics and interest.



Project # 16 REPEATED LINES

MATCHING CUT PAPER LINES

Project # 15

PURPOSES:

ART: X Line — Discriminating between types of lines.
____ Color
____ Shape
____ Texture

REINFORCEMENT OF DEVELOPMENTAL AREAS:

A. Gross Motor Development
- X 1. Range of Motion--independent
- __ 2. Range of Motion--passive
- X 3. Upper extremity movement--unilateral
- X 4. Upper extremity movement--bilateral

B. Fine Motor Development
- X 1. Reach
- X 2. Grasp
- X 3. Release
- __ 4. Manipulate

C. Sensory Stimulation
- X 1. Tactile
- X 2. Visual
- __ 3. Kinesthetic
- __ 4. Other: Auditory
- __ Smell
- __ Taste

D. Cognitive Development
- X 1. Attending Behavior
- X 2. Visual tracking
- __ 3. Directionality
- X 4. Visual discrimination
- X 5. Tactile discrimination

E. Body Awareness
- __ 1. General awareness
- __ 2. Organization/identification of body parts

ACTIVITIES:

PRELIMINARY ACTIVITIES

Review types of lines by moving hands or arms in the air. (A1)

ART ACTIVITY

Materials: Pre-cut lines of tagboard, background paper, newsprint, peeled crayons, glue, tape, string.

Method:
1. Each child is given a background paper that has a tagboard and/or string line glued to it.
2. From a variety of pre-cut tagboard lines, the child is asked to find lines that match those on his paper, and glue them next to the ones already there. (A2,B1,B2,B3,C2, D1,D4)
3. When the glue has dried, the child touches the slightly raised lines with his fingers. (A3,B1,C1,D1,D5)
4. Cover lines with newsprint and tape in place. (A3,B1,B2,B3,C1,D1)
5. Rub gently with a peeled crayon and watch the lines appear on the newsprint. (A3,B1, B2,B3,C2,D1,D2)

CLOSURE ACTIVITIES

Review and name lines each student made by rubbing. (D4)

VARIATIONS

Repeat project using shapes instead of lines.

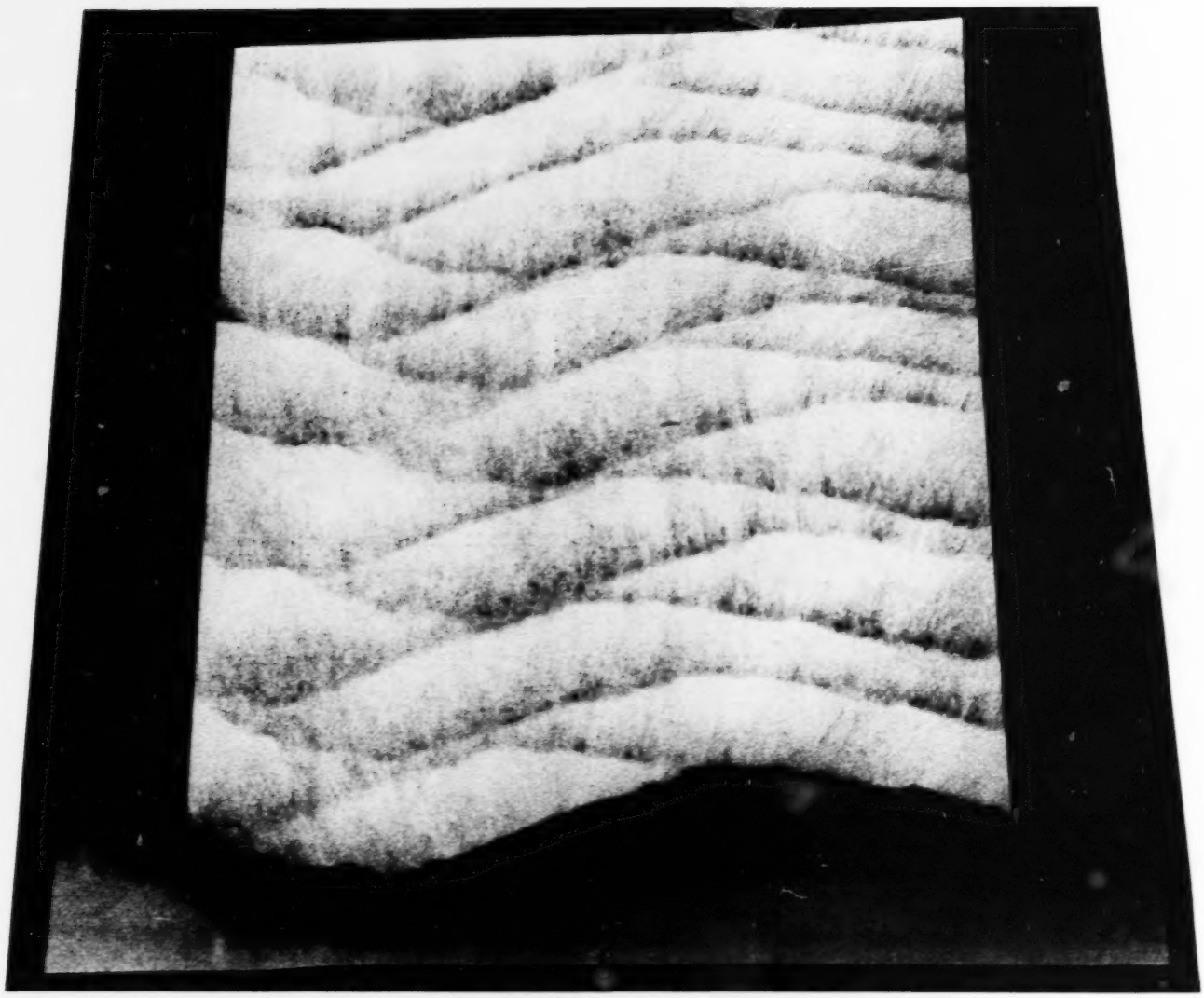
EXPECTATIONS:

LEVEL OF AWARENESS: Child attends to activity and shows through individual response patterns (i.e., eye gaze; generalized excitement; vocalization; laughing; or motor responses such as pointing, reaching, kicking, smiling) that he is aware of the art project and understands simple directions or actions.

LEVEL OF PERFORMANCE WITH PHYSICAL ASSISTANCE: Involves necessity for physical help from the teacher, aide or other volunteer and ranges from minimal to maximum assistance. The child should be encouraged to participate independently to the extent that he is able. Never do for the child what he can do for himself.

LEVEL OF IMITATION WITH VERBAL OR VISUAL CUES: Involves the child repeating the actions of the educator as much as possible. The activity should be presented in simple sequential steps, allowing the child to see the progression of the project.

Line quality will vary with student's grasping skill. This will add individual characteristics and interest.



Project # 16 REPEATED LINES

REPEATED LINES

Project # 16

PURPOSES:

ART: X Line Repeating a contour.
_____Color
_____Shape
_____Texture

REINFORCEMENT OF DEVELOPMENTAL AREAS:

A. Gross Motor Development
____1. Range of Motion--independent
____2. Range of Motion--passive
____3. Upper extremity movement--unilateral
_X_ 4. Upper extremity movement--bilateral

B. Fine Motor Development
_X_ 1. Reach
_X_ 2. Grasp
_X_ 3. Release
____4. Manipulate

C. Sensory Stimulation
_X_ 1. Tactile
_X_ 2. Visual
_X_ 3. Kinesthetic
____4. Other: Auditory
____ Smell
____ Taste

D. Cognitive Development
_X_ 1. Attending Behavior
_X_ 2. Visual tracking
_X_ 3. Directionality
____4. Visual discrimination
____5. Tactile discrimination

E. Body Awareness
____1. General awareness
____2. Organization/identification of body parts

ACTIVITIES:

PRELIMINARY ACTIVITIES

1. Practice tearing paper. (A3,B2,B3,C3,D1,D3)
2. Explore with fingers the irregular edges of the torn paper. (C1)

ART ACTIVITY

Materials: Twelve by eighteen inch drawing paper, six by eighteen inch strip of construction paper, chalk, paper towel.

Method:
1. Tear six by eighteen inch construction paper in an irregular line down its' length. (A3, B2,B3,C3,D1,D3)
2. Coat the torn edge with chalk. (A3,B1,B2, B3,C2,D1,D2)
3. Place coated edge on drawing paper, chalk side up. (A3,B1,B2,B3)
4. Using a crumpled paper towel and a wiping motion, transfer the chalk to the drawing paper. (A3,B1,B2,B3,C1,C3,D1,D3)
5. Rechalk torn edge when necessary and continue to move torn line down the page, (wiping each time the line is moved) until all is covered.

CLOSURE ACTIVITIES

VARIATIONS

1. Pictures may be drawn or cut from magazines and added to the repeated lines:
   A) make lines in blues/greens and add fish pictures to represent the ocean.
   B) make lines in yellows/blues/pinks and add bird pictures to represent the sky.
   C) make lines in greens/yellows/browns and add animal pictures to represent the land.

EXPECTATIONS:

LEVEL OF AWARENESS: Child attends to activity and shows through individual response patterns (i.e., eye gaze; generalized excitement; vocalization; laughing; or motor responses such as pointing, reaching, kicking, smiling) that he is aware of the art project and understands simple directions or actions.

LEVEL OF PERFORMANCE WITH PHYSICAL ASSISTANCE: Involves necessity for physical help from the teacher, aide or other volunteer and ranges from minimal to maximum assistance. The child should be encouraged to participate independently to the extent that he is able. Never do for the child what he can do for himself.

LEVEL OF IMITATION WITH VERBAL OR VISUAL CUES: Involves the child repeating the actions of the educator as much as possible. The activity should be presented in simple sequential steps, allowing the child to see the progression of the project.

MARKER BLOW-UPS

Project # 17

PURPOSES:

ART: X Line Expressive use.
____ Color
X Shape Closure of lines to
____ Texture form shapes.

REINFORCEMENT OF DEVELOPMENTAL AREAS:

A. Gross Motor Development
X 1. Range of Motion--independent
____ 2. Range of Motion--passive
X 3. Upper extremity movement--unilateral
____ 4. Upper extremity movement--bilateral

B. Fine Motor Development
X 1. Reach
X 2. Grasp
X 3. Release
____ 4. Manipulate

C. Sensory Stimulation
____ 1. Tactile
X 2. Visual
X 3. Kinesthetic
____ 4. Other: Auditory
____ Smell
____ Taste

D. Cognitive Development
X 1. Attending Behavior
____ 2. Visual tracking
____ 3. Directionality
X 4. Visual discrimination
____ 5. Tactile discrimination

E. Body Awareness
____ 1. General awareness
____ 2. Organization/identification of body parts

ACTIVITIES:

PRELIMINARY ACTIVITIES

1. Look at objects through colored cellophane to help student understand concept of transparency. (C2,D1)
2. Review lines by movement of hands/arms in air. (A1)

ART ACTIVITY

Materials: Clear acetate, plain white paper to protect table, permanent markers, colored cellophane, overhead projector, large blank wall space or screen.

Method:
1. Place acetate on plain paper. (A2)
2. Student draws a line design following verbal or movement cues or by scribbling. (A2, B1,B2,B3,C2,C3,D1)
3. Finished transparencies are placed on overhead projector and shown to others. (C2,D1)

CLOSURE ACTIVITIES

Have students look for and recognize types of lines as each project is projected. (D4)

VARIATIONS

1. In addition to marker lines, add shapes of cellophane in various colors to the acetate with thin rubber cement.
2. Listen to music or recorded sound effects while viewing transparencies.
3. Make a homemade movie by making lines on bleached 16mm or 35mm filmstrip.
4. Project blow-up on a white sheet and gently move the sheet to see undulating lines.

EXPECTATIONS:

LEVEL OF AWARENESS: Child attends to activity and shows through individual response patterns (i.e., eye gaze; generalized excitement; vocalization; laughing; or motor responses such as pointing, reaching, kicking, smiling) that he is aware of the art project and understands simple directions or actions.

LEVEL OF PERFORMANCE WITH PHYSICAL ASSISTANCE: Involves necessity for physical help from the teacher, aide or other volunteer and ranges from minimal to maximum assistance. The child should be encouraged to participate independently to the extent that he is able. Never do for the child what he can do for himself.

LEVEL OF IMITATION WITH VERBAL OR VISUAL CUES: Involves the child repeating the actions of the educator as much as possible. The activity should be presented in simple sequential steps, allowing the child to see the progression of the project.

YARN PICTURES

Project # 18

PURPOSES:

ART: X Line, ___ Color, X Shape, ___ Texture — Experiment with various types and paths of lines. Find shapes that occur as a result of overlapping lines.

REINFORCEMENT OF DEVELOPMENTAL AREAS:

A. Gross Motor Development
- ___ 1. Range of Motion--independent
- ___ 2. Range of Motion--passive
- X 3. Upper extremity movement--unilateral
- ___ 4. Upper extremity movement--bilateral

B. Fine Motor Development
- X 1. Reach
- X 2. Grasp
- X 3. Release
- ___ 4. Manipulate

C. Sensory Stimulation
- X 1. Tactile
- X 2. Visual
- X 3. Kinesthetic
- X 4. Other: Auditory
- ___ Smell
- ___ Taste

D. Cognitive Development
- X 1. Attending Behavior
- X 2. Visual tracking
- X 3. Directionality
- X 4. Visual discrimination
- ___ 5. Tactile discrimination

E. Body Awareness
- ___ 1. General awareness
- ___ 2. Organization/identification of body parts

ACTIVITIES:

PRELIMINARY ACTIVITIES

Make a web of yarn by positioning students around the room and then tossing a ball of yarn from one to another, each keeping hold of the yarn at his place. Students may see shapes, feel texture of yarn and recognize direction of yarn lines. (A1,B1,B2,B3,C1,C2,C3,D1,D2,D3)

ART ACTIVITY

Materials: Thick and thin yarns cut in eight to twenty inch lengths, thick paper maché paste in dishpan, construction paper or tagboard.

Method:
1. Once a particular direction for activity is selected (lines to music, one type of repeated line, all one color, etc.), the student dips piece of yarn into the paper maché paste. (A2,B1,B2,B3,C1,D1)
2. Excess paste is gently squeezed off. (A3, B1,B2,B3,C1,D1,D3)
3. Yarn is laid on the paper in either a random or a particular pattern. (A2,B1,B2, B3,C2,D1,D4)
4. Other pieces of yarn are added to complete the design.

CLOSURE ACTIVITIES

Trace shapes and lines of yarn while listening to rhythmical music. (C4)

VARIATIONS

1. Make a class mural by all students adding lines to one large sheet of butcher paper.
2. Divide mural into color areas - child will place yarn lengths in the appropriate place.
3. Place paper maché lines on a 3-D object (i.e. balloon or for a surface decoration, on a can, jar, or plastic bowl).
4. If a variety of types of yarn is available, group by colors and make a one color (monochromatic) design.
5. Use black yarn over a tissue collage to create a stained glass window effect.

EXPECTATIONS:

LEVEL OF AWARENESS: Child attends to activity and shows through individual response patterns (i.e., eye gaze; generalized excitement; vocalization; laughing; or motor responses such as pointing, reaching, kicking, smiling) that he is aware of the art project and understands simple directions or actions.

LEVEL OF PERFORMANCE WITH PHYSICAL ASSISTANCE: Involves necessity for physical help from the teacher, aide or other volunteer and ranges from minimal to maximum assistance. The child should be encouraged to participate independently to the extent that he is able. Never do for the child what he can do for himself.

LEVEL OF IMITATION WITH VERBAL OR VISUAL CUES: Involves the child repeating the actions of the educator as much as possible. The activity should be presented in simple sequential steps, allowing the child to see the progression of the project.

SHAPE GAME

Project # 19

PURPOSES:

ART:
- ____ Line
- ____ Color
- _X_ Shape — Recognize five geometric shapes (circle, square, rectangle, triangle, elipse [oval])
- ____ Texture

REINFORCEMENT OF DEVELOPMENTAL AREAS:

A. Gross Motor Development
- _X_ 1. Range of Motion--independent
- ____ 2. Range of Motion--passive
- _X_ 3. Upper extremity movement--unilateral
- ____ 4. Upper extremity movement--bilateral

B. Fine Motor Development
- _X_ 1. Reach
- _X_ 2. Grasp
- _X_ 3. Release
- ____ 4. Manipulate

C. Sensory Stimulation
- _X_ 1. Tactile
- _X_ 2. Visual
- _X_ 3. Kinesthetic
- _X_ 4. Other: Auditory
- ____ Smell
- ____ Taste

D. Cognitive Development
- _X_ 1. Attending Behavior
- _X_ 2. Visual tracking
- _X_ 3. Directionality
- _X_ 4. Visual discrimination
- ____ 5. Tactile discrimination

E. Body Awareness
- ____ 1. General awareness
- ____ 2. Organization/identification of body parts

ACTIVITIES:

PRELIMINARY ACTIVITIES

Use tape to make large shapes on the floor as each is described. (C4,D1,D2)

ART ACTIVITY

Materials: Five large shapes outlined on the floor with tape, bean bags.

Method:
1. Review what each shape looks like. (D1,D4)
2. Walk around the outlined shapes and then repeat name and/or make shape in the air with arms. (A1,C2,C3,D1,D2,D3)
3. Practice dropping the bean bag in a shape on the floor. (A2,B1,B2,B3,C1,D1,D2,D3,D4)
4. Divide class into teams. Teacher hands first player the bean bag and instructs him to find the circle for instance. If the student drops the bean bag in the appropriate shape, his team gets a point.
5. At the end of the game, winners receive a "Shape Champ" paper ribbon.

CLOSURE ACTIVITIES

VARIATIONS

Use silhouettes of objects to promote language development and recognition of common shapes. (For example: stapler, glue bottle, base, musical instrument, kitchen objects, telephone, etc.)

EXPECTATIONS:

LEVEL OF AWARENESS: Child attends to activity and shows through individual response patterns (i.e., eye gaze; generalized excitement; vocalization; laughing; or motor responses such as pointing, reaching, kicking, smiling) that he is aware of the art project and understands simple directions or actions.

LEVEL OF PERFORMANCE WITH PHYSICAL ASSISTANCE: Involves necessity for physical help from the teacher, aide or other volunteer and ranges from minimal to maximum assistance. The child should be encouraged to participate independently to the extent that he is able. Never do for the child what he can do for himself.

LEVEL OF IMITATION WITH VERBAL OR VISUAL CUES: Involves the child repeating the actions of the educator as much as possible. The activity should be presented in simple sequential steps, allowing the child to see the progression of the project.

Project # 20 SHAPE DESIGN

SHAPE DESIGN

Project # 20

PURPOSES:

ART:
- ____ Line
- ____ Color
- __x__ Shape — Recognize circle, triangle, square.
- ____ Texture

REINFORCEMENT OF DEVELOPMENTAL AREAS:

A. Gross Motor Development
- __X__ 1. Range of Motion--independent
- ____ 2. Range of Motion--passive
- __X__ 3. Upper extremity movement--unilateral
- ____ 4. Upper extremity movement--bilateral

B. Fine Motor Development
- __X__ 1. Reach
- __X__ 2. Grasp
- __X__ 3. Release
- ____ 4. Manipulate

C. Sensory Stimulation
- ____ 1. Tactile
- __X__ 2. Visual
- ____ 3. Kinesthetic
- ____ 4. Other: Auditory
- ____ Smell
- ____ Taste

D. Cognitive Development
- __X__ 1. Attending Behavior
- __X__ 2. Visual tracking
- __X__ 3. Directionality
- __X__ 4. Visual discrimination
- ____ 5. Tactile discrimination

E. Body Awareness
- ____ 1. General awareness
- ____ 2. Organization/identification of body parts

ACTIVITIES:

PRELIMINARY ACTIVITIES

Review shapes by walking and/or making circles, triangles, and squares in the air with hands. (A1)

ART ACTIVITY

Materials: Pre-cut geometric shapes (circle, triangle, square) of various sizes, construction paper, tape, crayons.

Method:

1. Student chooses a shape and places it on the paper. (Shape may either be held in place or taped down with a tape roll.) (A2, B1,B2,B3,C2,D1,D3,D4)

2. Student makes crayon strokes starting on the shape and continuing off the edge. Strokes should be close together and go all the way around the shape. (A2,B1,B2, B3,C2,D1,D2,D3)

3. Remove the pre-cut shape and repeat the process with new shapes/colors to complete the design.

CLOSURE ACTIVITIES

VARIATIONS

Place pre-cut shapes under newsprint and rub with a peeled crayon.

EXPECTATIONS:

LEVEL OF AWARENESS: Child attends to activity and shows through individual response patterns (i.e., eye gaze; generalized excitement; vocalization; laughing; or motor responses such as pointing, reaching, kicking, smiling) that he is aware of the art project and understands simple directions or actions.

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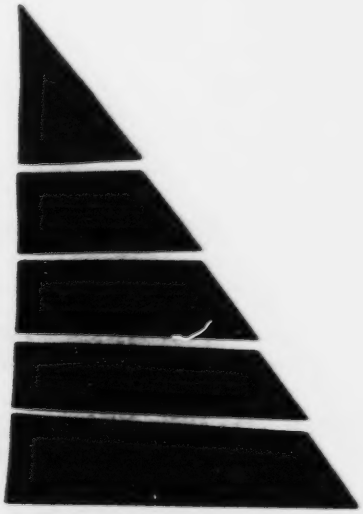
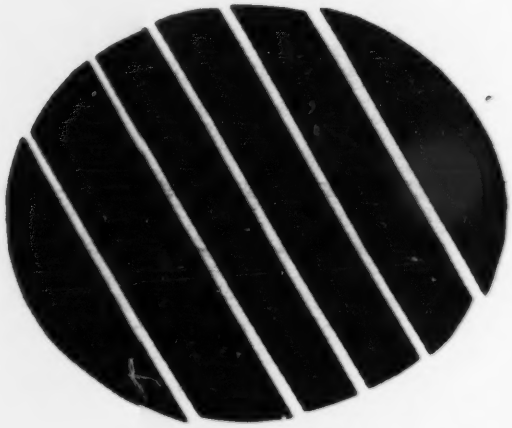
Project # 21 CHRISTMAS TREE





Variations with shapes

CHRISTMAS TREE

Project # 21

PURPOSES:

ART:
- ____ Line
- ____ Color
- X Shape
- ____ Texture

Size Concept (smallest to largest)

REINFORCEMENT OF DEVELOPMENTAL AREAS:

A. Gross Motor Development
- ____ 1. Range of Motion--independent
- ____ 2. Range of Motion--passive
- X 3. Upper extremity movement--unilateral
- X 4. Upper extremity movement--bilateral

B. Fine Motor Development
- X 1. Reach
- X 2. Grasp
- X 3. Release
- X 4. Manipulate

C. Sensory Stimulation
- X 1. Tactile
- X 2. Visual
- ____ 3. Kinesthetic
- ____ 4. Other: Auditory
- ____ Smell
- ____ Taste

D. Cognitive Development
- X 1. Attending Behavior
- ____ 2. Visual tracking
- X 3. Directionality
- X 4. Visual discrimination
- ____ 5. Tactile discrimination

E. Body Awareness
- ____ 1. General awareness
- ____ 2. Organization/identification of body parts

ACTIVITIES:

PRELIMINARY ACTIVITIES

Practice putting various objects (yarn, pieces of foam, cardboard, sticks, etc.) of differing lengths in order smallest to largest. (A2,B1 B2,B3,C1,C2,D1,D3,D4)

ART ACTIVITY

Materials: Green construction paper cut in one inch strips, scissors, glue, brown paper, tempera paint.

Method:
1. Cut several (ten-twelve) pieces from the pre-cut strips of paper that become gradually longer rectangles. (A3,B1,B2, B3,B4,C2,D1,D3,D4)

2. Glue the strips, one under the other, starting with the smallest and ending with the longest. Glue a brown "trunk" in place. (A2,B1,B2,B3,C2,D1,D3,D4)

3. Make tree decorations by using thumb prints of various colors. (A2,B1,C1,C2,D4)

CLOSURE ACTIVITIES

VARIATIONS

Cut a triangle or circle into strips and reconstruct the shape (smallest to largest).

EXPECTATIONS:

LEVEL OF AWARENESS: Child attends to activity and shows through individual response patterns (i.e., eye gaze; generalized excitement; vocalization; laughing; or motor responses such as pointing, reaching, kicking, smiling) that he is aware of the art project and understands simple directions or actions.

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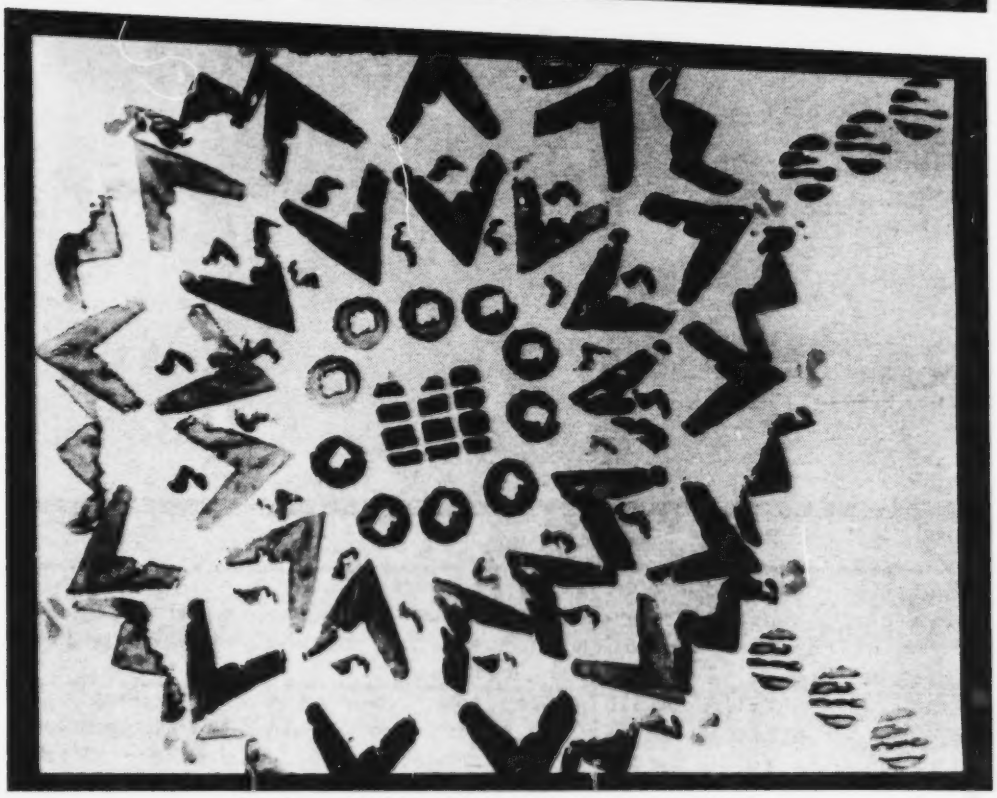

Project # 22 STAMP AND STAMP PRINTS

STOMP AND STAMP PRINTS

Project # 22

PURPOSES:

ART:
- ____ Line
- ____ Color
- _X_ Shape — Recognize various objects by their shape.
- ____ Texture

REINFORCEMENT OF DEVELOPMENTAL AREAS:

A. Gross Motor Development
- ____ 1. Range of Motion--independent
- ____ 2. Range of Motion--passive
- _X_ 3. Upper extremity movement--unilateral
- ____ 4. Upper extremity movement--bilateral

B. Fine Motor Development
- _X_ 1. Reach
- _X_ 2. Grasp
- _X_ 3. Release
- ____ 4. Manipulate

C. Sensory Stimulation
- _X_ 1. Tactile
- _X_ 2. Visual
- _X_ 3. Kinesthetic
- _X_ 4. Other: Auditory
- ____ Smell
- ____ Taste

D. Cognitive Development
- _X_ 1. Attending Behavior
- ____ 2. Visual tracking
- ____ 3. Directionality
- _X_ 4. Visual discrimination
- _X_ 5. Tactile discrimination

E. Body Awareness
- ____ 1. General awareness
- ____ 2. Organization/identification of body parts

ACTIVITIES:

PRELIMINARY ACTIVITIES

1. Practice movement of stamping (press, lift, press) with several objects. (A2,B1,B2, B3,C1,C3)
2. Press and lift objects to music. (C4)

ART ACTIVITY

Materials: Printing objects (sponge or foam rubber cut shapes, vegetable stamps, clay stamps, textured objects, kitchen gadgets, fingers, hands, feet, etc.), printing ink or thick tempera, paper.

Method:
1. Selected printing object is coated with ink or paint of students'choice. (A2,B1, B2,B3,C1,C2,D1,D4,D5)
2. Inked "stamp" is pressed onto paper. (A2, B1,B2,B3,C1,C2,D1)
3. Repeat until design or pattern is completed. Several stamps and colors may be selected by each student.

CLOSURE ACTIVITIES

While viewing finished projects, identify shapes and colors. (C1,D4)

VARIATIONS

1. Have all students contribute to one large piece of mural paper.
2. Make "animal track" prints.

EXPECTATIONS:

LEVEL OF AWARENESS: Child attends to activity and shows through individual response patterns (i.e., eye gaze; generalized excitement; vocalization; laughing; or motor responses such as pointing, reaching, kicking, smiling) that he is aware of the art project and understands simple directions or actions.

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LEVEL OF IMITATION WITH VERBAL OR VISUAL CUES: Involves the child repeating the actions of the educator as much as possible. The activity should be presented in simple sequential steps, allowing the child to see the progression of the project.

SPONGE PAINTED STENCIL

Project # 23

PURPOSES:

ART:
- ____ Line
- ____ Color
- _X_ Shape — Recognize shapes; concepts of repeating and overlapping.
- ____ Texture

REINFORCEMENT OF DEVELOPMENTAL AREAS:

A. Gross Motor Development
- _X_ 1. Range of Motion--independent
- ____ 2. Range of Motion--passive
- ____ 3. Upper extremity movement--unilateral
- _X_ 4. Upper extremity movement--bilateral

B. Fine Motor Development
- _X_ 1. Reach
- _X_ 2. Grasp
- _X_ 3. Release
- _X_ 4. Manipulate

C. Sensory Stimulation
- _X_ 1. Tactile
- _X_ 2. Visual
- _X_ 3. Kinesthetic
- ____ 4. Other: Auditory
- ____ Smell
- ____ Taste

D. Cognitive Development
- _X_ 1. Attending Behavior
- ____ 2. Visual tracking
- _X_ 3. Directionality
- _X_ 4. Visual discrimination
- ____ 5. Tactile discrimination

E. Body Awareness
- ____ 1. General awareness
- ____ 2. Organization/identification of body parts

ACTIVITIES:

PRELIMINARY ACTIVITIES

Review shapes by walking or moving arms in the air in a circle, triangle, square, etc. (A1,D4)

ART ACTIVITY

Materials: Tag board, water color paint, scissors, water, pieces of sponge, white drawing paper.

Method:

1. Student cuts a variety of shapes from tag board: save the positive shapes for another project and retain the negative shape for the stencil. **Note: These stencils may be pre-cut by the teacher. (A3,B1,B2,B3,B4, C2,D1,D3)
2. Lay stencil on the white drawing paper and use a paint filled sponge (squeeze out excess water!) in a stamping motion to fill the hole with color. (A3,B1,B2,B3,B4,C1, C2,C3,D1,D3)
3. Move the stencil or use a different one to repeat and/or overlap the first shape.
4. Continue until paper is filled with a pleasing design.

CLOSURE ACTIVITIES

VARIATIONS

Use circle stencils to form a snowman. Spatter paint with a tooth brush and watered tempera for "snow".

EXPECTATIONS:

LEVEL OF AWARENESS: Child attends to activity and shows through individual response patterns (i.e., eye gaze; generalized excitement; vocalization; laughing; or motor responses such as pointing, reaching, kicking, smiling) that he is aware of the art project and understands simple directions or actions.

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Project # 24 SPATTER PAINTED SHAPES

SPATTER PAINTED SHAPES

Project # 24

PURPOSES:

ART:
- ____ Line
- ____ Color
- _X_ Shape — See shapes by filling negative space with spattered paint.
- ____ Texture

REINFORCEMENT OF DEVELOPMENTAL AREAS:

A. Gross Motor Development
- ____ 1. Range of Motion--independent
- ____ 2. Range of Motion--passive
- _X_ 3. Upper extremity movement--unilateral
- _X_ 4. Upper extremity movement--bilateral

B. Fine Motor Development
- _X_ 1. Reach
- _X_ 2. Grasp
- _X_ 3. Release
- _X_ 4. Manipulate

C. Sensory Stimulation
- _X_ 1. Tactile
- _X_ 2. Visual
- _X_ 3. Kinesthetic
- ____ 4. Other: Auditory
- ____ Smell
- ____ Taste

D. Cognitive Development
- _X_ 1. Attending Behavior
- ____ 2. Visual tracking
- ____ 3. Directionality
- _X_ 4. Visual discrimination
- _X_ 5. Tactile discrimination

E. Body Awareness
- ____ 1. General awareness
- ____ 2. Organization/identification of body parts

ACTIVITIES:

PRELIMINARY ACTIVITIES

Collect flat objects with interesting shapes. (D4,D5)

ART ACTIVITY

Materials: Wire screen left in frame,** old toothbrushs, tempera paint, drawing paper, flat objects.

Method:

1. Student selects and places flat objects (keys, leaves, cardboard shapes, paper clips, etc.) on the drawing paper. (A2,B1,B2,B3,C1,C2, D1,D4,D4)
2. Place the screen over paper. (A3)
3. Dip toothbrush in paint and rub over screen. (A2,B1,B2,B3,B4,C1,C2,C3,D1)
4. Carefully remove objects from painting. (A2,B1,B2,B3,C2,C3,D1)

** If screens are unavailable, the same effect may be achieved by flicking the toothbrush with the thumb or index finger.

CLOSURE ACTIVITIES

When spatters are dry, match objects with shapes (positive) on paper. (D4)

VARIATIONS

1. Use this method to make "snow" for winter pictures.
2. Seasonal subjects (jack-o-lantern, Christmas tree, hearts, etc.) can be cut from paper and used as the flat object. Spatter with appropriate colors.

EXPECTATIONS:

LEVEL OF AWARENESS: Child attends to activity and shows through individual response patterns (i.e., eye gaze; generalized excitement; vocalization; laughing; or motor responses such as pointing, reaching, kicking, smiling) that he is aware of the art project and understands simple directions or actions.

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Project # 25 CARBON PRINTS

CARBON PRINTS

Project # 25

PURPOSES:

ART:
- ____ Line
- ____ Color
- _X_ Shape
- ____ Texture

Positive/negative concepts, large/small concepts

REINFORCEMENT OF DEVELOPMENTAL AREAS:

A. Gross Motor Development
- ____ 1. Range of Motion--independent
- ____ 2. Range of Motion--passive
- _X_ 3. Upper extremity movement--unilateral
- ____ 4. Upper extremity movement--bilateral

B. Fine Motor Development
- _X_ 1. Reach
- _X_ 2. Grasp
- _X_ 3. Release
- ____ 4. Manipulate

C. Sensory Stimulation
- _X_ 1. Tactile
- _X_ 2. Visual
- _X_ 3. Kinesthetic
- ____ 4. Other: Auditory
- ____ Smell
- ____ Taste

D. Cognitive Development
- _X_ 1. Attending Behavior
- ____ 2. Visual tracking
- ____ 3. Directionality
- _X_ 4. Visual discrimination
- ____ 5. Tactile discrimination

E. Body Awareness
- ____ 1. General awareness
- ____ 2. Organization/identification of body parts

ACTIVITIES:

PRELIMINARY ACTIVITIES

Collect leaves of various sizes. (A2,B1,B2,B3,C1, C2,D1,D4)

ART ACTIVITY

Materials: White drawing paper, carbon paper, leaves of various sizes, iron, newspapers.

Method:
1. Lay white drawing paper on a pad of newspaper. (A2,B1,B2,B3,D1)
2. Place carbon paper face down on paper. (A2,B1,B2,B3,D1)
3. Place leaves vein side down on top of carbon paper. (A2,B1,B2,B3,C1,D1)
4. Cover with newspaper and press with a medium hot iron. (A2,B1,B2,B3,C3,D1)
5. When cool, lift off carbon paper and leaves revealing leaf shapes with a linear detail plus a textured background. (A2,B1,B2, B3,C2,D1)

CLOSURE ACTIVITIES

Compare print with objects used by matching sizes/shapes. (D4)

VARIATIONS

1. Cut carbon paper in various shapes and/or lines. Lay carbon side down and press. This leaves black images on white paper.
2. Lay cut or torn scraps of paper on printing paper, cover with full sheet of carbon paper (face down), press. This leaves white designs on a black background.

EXPECTATIONS:

LEVEL OF AWARENESS: Child attends to activity and shows through individual response patterns (i.e., eye gaze; generalized excitement; vocalization; laughing; or motor responses such as pointing, reaching, kicking, smiling) that he is aware of the art project and understands simple directions or actions.

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IVORY SNOWFLAKES SNOWMAN

Project # 26

PURPOSES:

ART: ____ Line
____ Color
__X__ Shape Making a textured shape.
____ Texture

REINFORCEMENT OF DEVELOPMENTAL AREAS:

A. Gross Motor Development
____ 1. Range of Motion--independent
____ 2. Range of Motion--passive
__X__ 3. Upper extremity movement--unilateral
__X__ 4. Upper extremity movement--bilateral

B. Fine Motor Development
__X__ 1. Reach
__X__ 2. Grasp
__X__ 3. Release
__X__ 4. Manipulate

C. Sensory Stimulation
__X__ 1. Tactile
__X__ 2. Visual
__X__ 3. Kinesthetic
____ 4. Other: Auditory
__X__ Smell
____ Taste

D. Cognitive Development
__X__ 1. Attending Behavior
____ 2. Visual tracking
____ 3. Directionality
__X__ 4. Visual discrimination
__X__ 5. Tactile discrimination

E. Body Awareness
__X__ 1. General awareness
__X__ 2. Organization/identification of body parts

ACTIVITIES:

PRELIMINARY ACTIVITIES

1. Student points to his own head, tummy and bottom. (E2)
2. Feel texture of soapflakes before and after mixing with water. (C1,D5)

ART ACTIVITY

Materials: Construction paper, Ivory Snow flakes, mixing bowl, egg beater, water, scissors.

Method:
1. Place soapflakes in the bowl and add water slowly while mixing with the egg beater. Mix until a thick and creamy consistency is achieved. (A2,A3,B1,B2,B3, B4,C2,C3,C4,D1)
2. Draw circles on background paper for the snowman's head, middle and bottom. (A2,B1, B2,B3,C2,D1,D4,E1)
3. Choose and cut shapes for eyes, nose, scarf, hat, etc. (A3,B1,B2,B3,B4,C2,D1,D4,E2)
4. Dab mixed "snow" in each circle leaving it with a thick peaked texture. (A2,B1,C1, C2,C4,D1,D4,D5)
5. While soap is still wet, press on construction paper shapes that have been cut for eyes, nose, scarf, hat, etc. (A2,B1, B2,B3,C2,D1,D4,E2)

CLOSURE ACTIVITIES

When dry, feel the hardened soap. (C1,D5)

VARIATIONS

1. Use soap mixture tinted with food color to simulate "fur" texture for an animal.
2. Use soap mixture tinted green for leaves on a tree or bushes in a picture.

EXPECTATIONS:

LEVEL OF AWARENESS: Child attends to activity and shows through individual response patterns (i.e., eye gaze; generalized excitement; vocalization; laughing; or motor responses such as pointing, reaching, kicking, smiling) that he is aware of the art project and understands simple directions or actions.

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LEVEL OF IMITATION WITH VERBAL OR VISUAL CUES: Involves the child repeating the actions of the educator as much as possible. The activity should be presented in simple sequential steps, allowing the child to see the progression of the project.

SNOWMAN MOBILE

Project # 27

PURPOSES:

ART: ___ Line
___ Color
_X_ Shape Repeating
___ Texture

REINFORCEMENT OF DEVELOPMENTAL AREAS:

A. Gross Motor Development
___ 1. Range of Motion--independent
___ 2. Range of Motion--passive
_X_ 3. Upper extremity movement--unilateral
_X_ 4. Upper extremity movement--bilateral

B. Fine Motor Development
_X_ 1. Reach
_X_ 2. Grasp
_X_ 3. Release
_X_ 4. Manipulate

C. Sensory Stimulation
___ 1. Tactile
_X_ 2. Visual
___ 3. Kinesthetic
___ 4. Other: Auditory
___ Smell
___ Taste

D. Cognitive Development
_X_ 1. Attending Behavior
_X_ 2. Visual tracking
___ 3. Directionality
_X_ 4. Visual discrimination
___ 5. Tactile discrimination

E. Body Awareness
_X_ 1. General awareness
_X_ 2. Organization/identification of body parts

ACTIVITIES:

PRELIMINARY ACTIVITIES

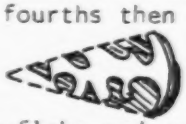
1. Show examples of mobiles and have children blow on them and watch the movement. (C2,D2)
2. Practice making snowflakes prior to this activity. (A3,B1,B2,B3,B4,C2,D1)

ART ACTIVITY

Materials: White drawing paper, thread, construction paper, scissors, glue.

Method:

1. Cut three circles (small, medium, large) from white drawing paper. (A3,B1,B2,B3, B4,C2,D1,D2,D4)
2. Make each into a snowflake by folding circle into fourths then cutting snips from each side.



Open the snowflake and smooth out folds. (A3,B1,B2,B3,B4,C2,D1)

3. From scrap construction paper, make eyes, nose, arms, hat, scarf, etc. and glue in place. (A2,A3,B1,B2,B3,B4,C2,D1,D4,E1,E2)
4. Tie each of the decorated snowflakes together with thread to form mobile. (A3, B1,B2,B3,C2,D1,D4,E1)
5. Hang and watch turn in gentle breezes. (C2,D2)

CLOSURE ACTIVITIES

VARIATIONS

Make mobiles by using a variety of repeated shapes. Sizes and textures may vary for visual appeal.

EXPECTATIONS:

LEVEL OF AWARENESS: Child attends to activity and shows through individual response patterns (i.e., eye gaze; generalized excitement; vocalization; laughing; or motor responses such as pointing, reaching, kicking, smiling) that he is aware of the art project and understands simple directions or actions.

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LEVEL OF IMITATION WITH VERBAL OR VISUAL CUES: Involves the child repeating the actions of the educator as much as possible. The activity should be presented in simple sequential steps, allowing the child to see the progression of the project.

Project # 28 REINDEER FACE

REINDEER FACE

Project # 28

PURPOSES:

ART:
- ____ Line
- ____ Color
- __X__ Shape — Recognize a square folded in half diagonally becomes a triangle.
- ____ Texture

REINFORCEMENT OF DEVELOPMENTAL AREAS:

A. Gross Motor Development
- ____ 1. Range of Motion--independent
- ____ 2. Range of Motion--passive
- __X__ 3. Upper extremity movement--unilateral
- __X__ 4. Upper extremity movement--bilateral

B. Fine Motor Development
- __X__ 1. Reach
- __X__ 2. Grasp
- __X__ 3. Release
- __X__ 4. Manipulate

C. Sensory Stimulation
- __X__ 1. Tactile
- __X__ 2. Visual
- ____ 3. Kinesthetic
- __X__ 4. Other: Auditory
- ____ Smell
- ____ Taste

D. Cognitive Development
- __X__ 1. Attending Behavior
- ____ 2. Visual tracking
- ____ 3. Directionality
- __X__ 4. Visual discrimination
- ____ 5. Tactile discrimination

E. Body Awareness
- __X__ 1. General awareness
- __X__ 2. Organization/identification of body parts

ACTIVITIES:

PRELIMINARY ACTIVITIES

Read a story about "Rudolf the Red Nosed Reindeer" and look at pictures. Play with stuffed toy deer if possible. (A3,B1,C1,C2,C4,D1)

ART ACTIVITY

Materials: Construction paper, markers, glue, pencil, scissors.

Method:

1. Fold a nine inch light brown colored square in half diagonally - crease only in the center and glue together leaving the "ears" open. (A3,B1,B2,B3,C2,D1,D4)
2. Trace both hands on white paper with pencil. Cut out and glue to back of crease. (A3,B1, B2,B3,B4,C2,D1,E1)
3. Cut out and glue a red circle at the tip of the triangle for the nose. (A2,A3,B1,B2, B3,B4,C2,D1,D4,E2)
4. Cut two white circles for the eyes and glue in place. Add black marker center for the pupil of the eye. (A2,A3,B1,B2,B3,B4, C2,D1,D4,E2)

CLOSURE ACTIVITIES

Use in Christmas display - children might enjoy naming their own deer.

VARIATIONS

EXPECTATIONS:

LEVEL OF AWARENESS: Child attends to activity and shows through individual response patterns (i.e., eye gaze; generalized excitement; vocalization; laughing; or motor responses such as pointing, reaching, kicking, smiling) that he is aware of the art project and understands simple directions or actions.

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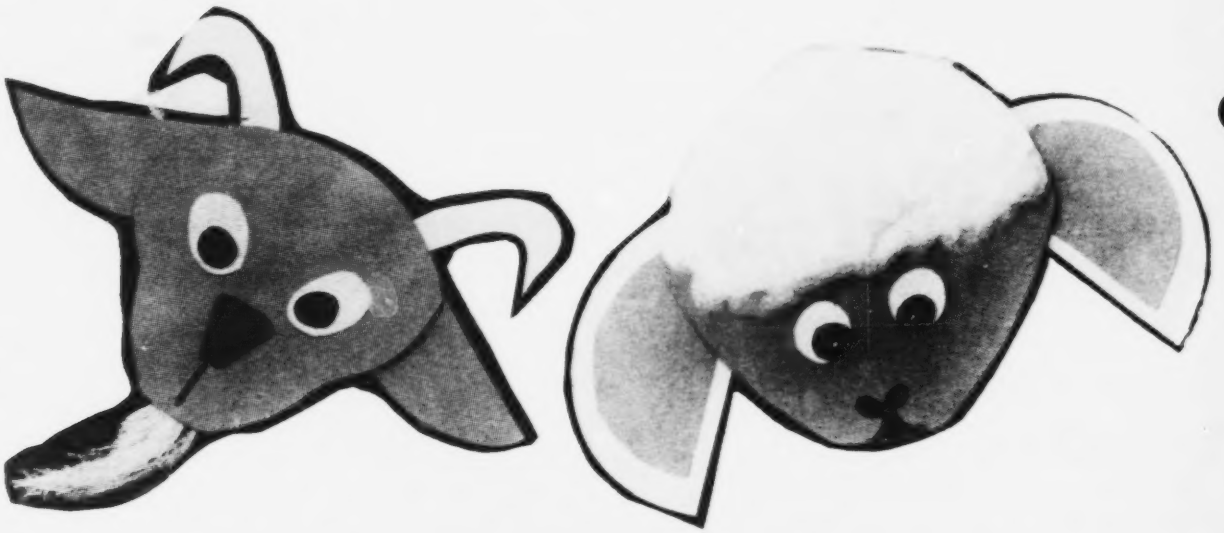
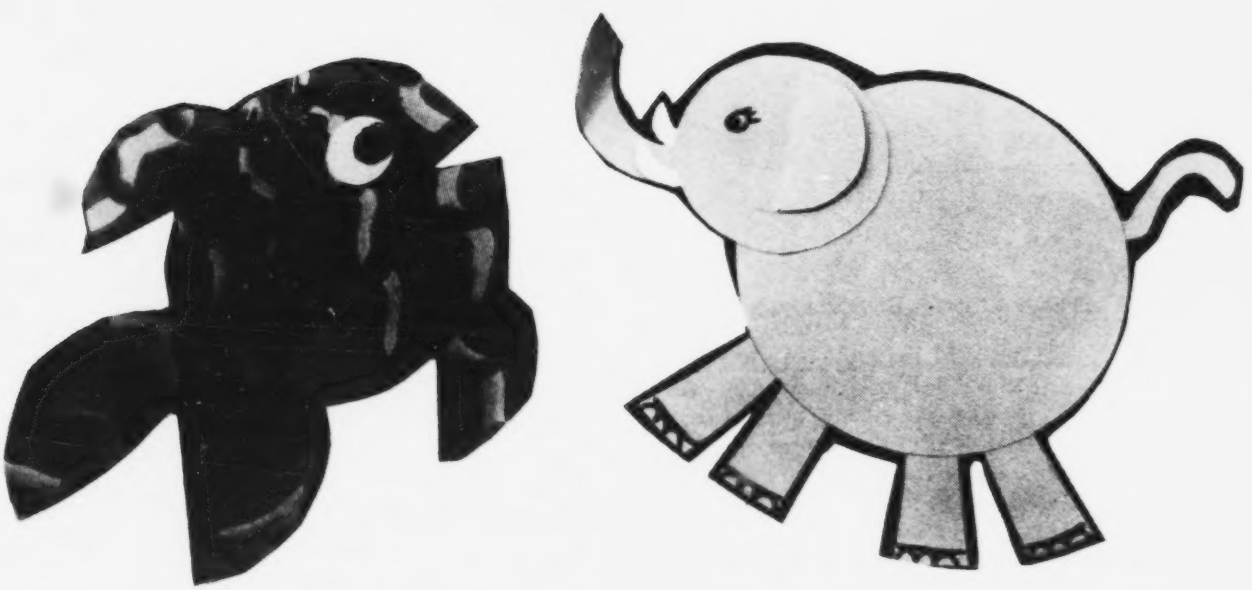


These may use texture to enhance learning.



CIRCLE ANIMALS

Project # 29

PURPOSES:

ART:
- ____ Line
- ____ Color
- _X_ Shape — Varied sizes and parts of shapes.
- ____ Texture

REINFORCEMENT OF DEVELOPMENTAL AREAS:

A. Gross Motor Development
- _X_ 1. Range of Motion--independent
- ____ 2. Range of Motion--passive
- _X_ 3. Upper extremity movement--unilateral
- _X_ 4. Upper extremity movement--bilateral

B. Fine Motor Development
- _X_ 1. Reach
- _X_ 2. Grasp
- _X_ 3. Release
- _X_ 4. Manipulate

C. Sensory Stimulation
- _X_ 1. Tactile
- _X_ 2. Visual
- _X_ 3. Kinesthetic
- _X_ 4. Other: Auditory
- ____ Smell
- ____ Taste

D. Cognitive Development
- _X_ 1. Attending Behavior
- ____ 2. Visual tracking
- ____ 3. Directionality
- _X_ 4. Visual discrimination
- _X_ 5. Tactile discrimination

E. Body Awareness
- ____ 1. General awareness
- _X_ 2. Organization/identification of body parts

ACTIVITIES:

PRELIMINARY ACTIVITIES

1. Practice circular motions (large and small) in the air. (A1,B1,C3,D4)
2. Practice finding and reaching for the large or small circle. (A2,B1,C2,D1,D4)
3. Show example and pictures of the animal. (C2,D1)
4. Make sounds that the animal makes. (C4)

ART ACTIVITY

Materials: Circle shapes to trace around, scissors, glue, pencil, decorating materials vary depending on animal made: construction paper, tissue, paint, markers, cotton, etc.

Method:
1. Trace circle shapes of appropriate size and cut out. (A2,A2,B1,B2,B3,B4,C2,D1,D4)
2. Glue shapes and/or parts of shapes together to form animal. (A2,B1,B2,B3,C2,D1,D4,E2)
3. Decorate by adding details appropriate to the animal being made. (A2,B1,B2,B3,C1, C2,D1,D4,D5,E2)

CLOSURE ACTIVITIES

If a variety of animals is made, make a "zoo" display. This is a good preliminary activity for a field trip to the zoo, a farm or the circus.

VARIATIONS

1. Many animals may be made using circles and parts of circles. (i.e. monkey, turtle, frog, butterfly, bird, owl, elephant, bunny, pig, lamb, lion, bear, fish, snail, whale, lady bug, panda, turkey, goat, camel, etc.)
2. Use other shapes to create animal faces. (i.e. the heart shape)

EXPECTATIONS:

LEVEL OF AWARENESS: Child attends to activity and shows through individual response patterns (i.e., eye gaze; generalized excitement; vocalization; laughing; or motor responses such as pointing, reaching, kicking, smiling) that he is aware of the art project and understands simple directions or actions.

LEVEL OF PERFORMANCE WITH PHYSICAL ASSISTANCE: Involves necessity for physical help from the teacher, aide or other volunteer and ranges from minimal to maximum assistance. The child should be encouraged to participate independently to the extent that he is able. Never do for the child what he can do for himself.

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Project # 30 TISSUE STAINED GLASS

TISSUE PAPER STAINED GLASS WINDOW

Project # 30

PURPOSES:

ART:
- ____ Line
- ____ Color
- _X_ Shape Repeated
- ____ Texture

REINFORCEMENT OF DEVELOPMENTAL AREAS:

A. Gross Motor Development
- ____ 1. Range of Motion--independent
- ____ 2. Range of Motion--passive
- _X_ 3. Upper extremity movement--unilateral
- _X_ 4. Upper extremity movement--bilateral

B. Fine Motor Development
- _X_ 1. Reach
- _X_ 2. Grasp
- _X_ 3. Release
- ____ 4. Manipulate

C. Sensory Stimulation
- ____ 1. Tactile
- _X_ 2. Visual
- ____ 3. Kinesthetic
- ____ 4. Other: Auditory
- ____ Smell
- ____ Taste

D. Cognitive Development
- _X_ 1. Attending Behavior
- ____ 2. Visual tracking
- ____ 3. Directionality
- _X_ 4. Visual discrimination
- ____ 5. Tactile discrimination

E. Body Awareness
- ____ 1. General awareness
- ____ 2. Organization/identification of body parts

ACTIVITIES:

PRELIMINARY ACTIVITIES

Look at examples of the project and look through small stained glass decorations if available. (C2,D1)

ART ACTIVITY

Materials: Pre-cut shapes of tissue paper, watery glue or liquid starch, old paint brushes, white background paper, black construction paper.

Method:
1. Choose one pre-cut shape of tissue paper and repeat in varied sizes and colors throughout the design. (D4)
2. Student paints a small portion of the background paper with glue or starch, and lays tissue shape in the glued area. (A2, B1,B2,B3,C2,D1)
3. Coat the top of each piece of tissue with more glue. (A2,B1,B2,B3,C2,D1)
4. Student keeps adding tissue pieces one at a time, overlapping each one until entire surface is covered. (A2,B1,B2,B3,C2,D1)
5. Add a black "window frame" pre-cut with the same shape the student has selected. (A3,B1,B2,B3,C2,D1)

CLOSURE ACTIVITIES

VARIATIONS

1. Glue tissue to wax paper for a more transparent effect.
2. Drizzle paper maché soaked black yarn over tissue collage to create stained glass effect.

EXPECTATIONS:

LEVEL OF AWARENESS: Child attends to activity and shows through individual response patterns (i.e., eye gaze; generalized excitement; vocalization; laughing; or motor responses such as pointing, reaching, kicking, smiling) that he is aware of the art project and understands simple directions or actions.

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SHAVING CREAM PAINTING
(DESIGNED AS A STIMULATION ACTIVITY)

Project # 31

PURPOSES:

ART:
- ___ Line
- ___ Color
- X Shape
- X Texture

Exploration of concepts.

REINFORCEMENT OF DEVELOPMENTAL AREAS:

A. Gross Motor Development
- X 1. Range of Motion--independent
- ___ 2. Range of Motion--passive
- X 3. Upper extremity movement--unilateral
- X 4. Upper extremity movement--bilateral

B. Fine Motor Development
- X 1. Reach
- ___ 2. Grasp
- ___ 3. Release
- X 4. Manipulate

C. Sensory Stimulation
- X 1. Tactile
- X 2. Visual
- X 3. Kinesthetic
- X 4. Other: Auditory
- X Smell
- ___ Taste

D. Cognitive Development
- X 1. Attending Behavior
- X 2. Visual tracking
- X 3. Directionality
- X 4. Visual discrimination
- ___ 5. Tactile discrimination

E. Body Awareness
- X 1. General awareness
- X 2. Organization/identification of body parts

ACTIVITIES:

PRELIMINARY ACTIVITIES

Dab shaving cream on students emphasizing various body parts. (C1,C2,C4,D1,E1,E2)

ART ACTIVITY

Materials: Shaving cream, mirrors (mirror tiles could be a good substitute if you have several students), sponges or towels.

Method:
1. Position student in front of mirror. (C2,D1)
2. Squirt shaving cream in a line on the mirror. (A2,B1,B4,C2,C3,C4,D1,D2,D3)
3. Allow time for experimentation by smearing the shaving cream. (A1,A2,A3,B1,B4,C1, C2,C3,C4,D1,D2)
4. Guide students to explore in specific ways: draw faces, large/small shapes, fat/thin lines, etc. (A1,A2,A3,B1,B4 C1,C2,C3,C4,D1,D2,D3,D4,E1,E2)

CLOSURE ACTIVITIES

Wipe shaving cream from bodies and mirrors with a sponge or paper towel. (A3,B1,B2,B3, C1,C2,C3,D1)

VARIATIONS

1. Use Crazy Foam (comes in several colors and disappears on its own!) instead of shaving cream.
2. Use other finger painting techniques with shaving cream.
3. Use other body parts (feet, elbows, etc.) to "paint" with.

EXPECTATIONS:

LEVEL OF AWARENESS: Child attends to activity and shows through individual response patterns (i.e., eye gaze; generalized excitement; vocalization; laughing; or motor responses such as pointing, reaching, kicking, smiling) that he is aware of the art project and understands simple directions or actions.

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FEELIE BOX

Project # 32

PURPOSES:

ART:
- ____ Line
- ____ Color
- ____ Shape
- _X_ Texture — Grouping like textures together.

REINFORCEMENT OF DEVELOPMENTAL AREAS:

A. Gross Motor Development
- _X_ 1. Range of Motion--independent
- ____ 2. Range of Motion--passive
- _X_ 3. Upper extremity movement--unilateral
- _X_ 4. Upper extremity movement--bilateral

B. Fine Motor Development
- _X_ 1. Reach
- _X_ 2. Grasp
- _X_ 3. Release
- ____ 4. Manipulate

C. Sensory Stimulation
- _X_ 1. Tactile
- _X_ 2. Visual
- _X_ 3. Kinesthetic
- ____ 4. Other: Auditory
- ____ Smell
- ____ Taste

D. Cognitive Development
- _X_ 1. Attending Behavior
- ____ 2. Visual tracking
- _X_ 3. Directionality
- _X_ 4. Visual discrimination
- _X_ 5. Tactile discrimination

E. Body Awareness
- ____ 1. General awareness
- ____ 2. Organization/identification of body parts

ACTIVITIES:

PRELIMINARY ACTIVITIES

1. Sort and group types of textures into large boxes. (A2,B1,B2,B3,C1,C2,D1,D4,D5)
2. Immerse hands or feet in textured materials before making project. (A1,A3,B1,C1,C2,C3,D1)

ART ACTIVITY

Materials: Variety of textured materials (grouped according to tactile sameness), glue or spray mount, shoe box.

Method:
1. With assistance, cut a hole in one end of the shoe box large enough for a hand to fit through. (D1)
2. Student selects one type of texture (rough, smooth, gooey, bumpy, soft, etc.) and glues various examples of the texture type to the inside of the box. (A2,B1,B2,B3, C1,C2,D1,D4,D5)
3. Student reaches into the box and tactilely explores textures within. (A2,C1,C3,D1, D3,D5)

CLOSURE ACTIVITIES

Exchange feelie boxes with another student and try to tactilely match type with remaining materials. (A2,C1,C3,D1,D5)

VARIATIONS

1. Use a tree limb with several branches and attach textured materials of the same type to each branch. Label each branch with texture type.
2. Student glues one to four types of textures to a large piece of paper and labels. Papers may be attached to an easel and used regularly to review texture concepts.
3. Make smellie boxes by dipping kleenex in various perfumes, juices, etc., and/or by gluing orange peels, cinnamon sticks, etc., in the box.

EXPECTATIONS:

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LEVEL OF IMITATION WITH VERBAL OR VISUAL CUES: Involves the child repeating the actions of the educator as much as possible. The activity should be presented in simple sequential steps, allowing the child to see the progression of the project.

TEXTURE "LOCKETS"

Project # 33

PURPOSES:

ART:
- ____ Line
- ____ Color
- ____ Shape
- X Texture — Compare different types of textures.

REINFORCEMENT OF DEVELOPMENTAL AREAS:

A. Gross Motor Development
- ____ 1. Range of Motion--independent
- ____ 2. Range of Motion--passive
- X 3. Upper extremity movement--unilateral
- X 4. Upper extremity movement--bilateral

B. Fine Motor Development
- X 1. Reach
- X 2. Grasp
- X 3. Release
- X 4. Manipulate

C. Sensory Stimulation
- X 1. Tactile
- X 2. Visual
- ____ 3. Kinesthetic
- ____ 4. Other: Auditory
- ____ Smell
- ____ Taste

D. Cognitive Development
- X 1. Attending Behavior
- ____ 2. Visual tracking
- ____ 3. Directionality
- X 4. Visual discrimination
- X 5. Tactile discrimination

E. Body Awareness
- ____ 1. General awareness
- ____ 2. Organization/identification of body parts

ACTIVITIES:

PRELIMINARY ACTIVITIES

1. Sort and group types of textures into large boxes. (A2,B1,B2,B3,C1,C2,D1,D4,D5)
2. Look at lockets and discuss concept of inside/outside. (C2,D1,D4)

ART ACTIVITY

Materials: Styrofoam hamburger container (or small box), glue or spray-mount, boxes of sorted textured materials.

Method:
1. Student chooses and glues pieces of one type of texture to the inside surfaces of the box. (A2,B1,B2,B3,C1,C2,D1,D4,D5)
2. Choose and glue pieces of a second type of texture to the outside surfaces of the box. (A2,B1,B2,B3,C1,C2,D1,D4,D5)
3. Attach to a necklace length of yarn to make "locket". Encourage opening and closing the locket as well as feeling the textures inside and out. (A3,B1,B2,B3, B4,C1,C2,D1)

CLOSURE ACTIVITIES

Model lockets on students in front of mirrors.

VARIATIONS

1. Use lockets, feelie boxes, feelie tree and/or feelie easel for playing a matching textures game.
2. Make other wearing apparel (hats, capes, etc.) and have a texture fashion show.

EXPECTATIONS:

LEVEL OF AWARENESS: Child attends to activity and shows through individual response patterns (i.e., eye gaze; generalized excitement; vocalization; laughing; or motor responses such as pointing, reaching, kicking, smiling) that he is aware of the art project and understands simple directions or actions.

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TEXTURE OPPOSITES

Project # 34

PURPOSES:

ART:
- ____ Line
- ____ Color
- ____ Shape
- X Texture — Contrasting types of surfaces.

REINFORCEMENT OF DEVELOPMENTAL AREAS:

A. Gross Motor Development
- ____ 1. Range of Motion--independent
- ____ 2. Range of Motion--passive
- X 3. Upper extremity movement--unilateral
- ____ 4. Upper extremity movement--bilateral

B. Fine Motor Development
- X 1. Reach
- X 2. Grasp
- X 3. Release
- ____ 4. Manipulate

C. Sensory Stimulation
- X 1. Tactile
- X 2. Visual
- ____ 3. Kinesthetic
- ____ 4. Other: Auditory
- ____ Smell
- ____ Taste

D. Cognitive Development
- X 1. Attending Behavior
- ____ 2. Visual tracking
- ____ 3. Directionality
- X 4. Visual discrimination
- X 5. Tactile discrimination

E. Body Awareness
- ____ 1. General awareness
- ____ 2. Organization/identification of body parts

ACTIVITIES:

PRELIMINARY ACTIVITIES

Explore by touching pre-labeled and covered boards and experience touching the variety of other textured materials. (A2,B1,C1,C2,D1)

ART ACTIVITY

Materials: Cardboard (one for each type of texture), variety of textured materials, glue, labels (optional).

Method:
1. Prior to art lesson, boards should be completely covered (ex. "soft" with fake fur, "rough" by exposing ribs of cardboard). Labels may also be attached to each board.
2. Student selects a textured bit of material and matches it to the appropriate board. (A2,B1,B2,B3,C1,C2,D1,D4,D5)
3. Students work together to complete each board with textural materials.
4. Students view and touch completed boards and select two that seem opposite: hard/soft, smooth/rough, shiny/dull. (A2,B1,C1,C2,D1,D4,D5)

CLOSURE ACTIVITIES

Display and label pairs of boards and use display to reinforce texture concepts.

VARIATIONS

EXPECTATIONS:

LEVEL OF AWARENESS: Child attends to activity and shows through individual response patterns (i.e., eye gaze; generalized excitement; vocalization; laughing; or motor responses such as pointing, reaching, kicking, smiling) that he is aware of the art project and understands simple directions or actions.

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LEVEL OF IMITATION WITH VERBAL OR VISUAL CUES: Involves the child repeating the actions of the educator as much as possible. The activity should be presented in simple sequential steps, allowing the child to see the progression of the project.

CLAY CANDLE HOLDERS

Project # 35

PURPOSES:

ART:
- ____ Line
- ____ Color
- X Shape 3D
- ____ Texture

REINFORCEMENT OF DEVELOPMENTAL AREAS:

A. Gross Motor Development
- X 1. Range of Motion--independent
- ____ 2. Range of Motion--passive
- X 3. Upper extremity movement--unilateral
- X 4. Upper extremity movement--bilateral

B. Fine Motor Development
- X 1. Reach
- X 2. Grasp
- X 3. Release
- X 4. Manipulate

C. Sensory Stimulation
- X 1. Tactile
- X 2. Visual
- X 3. Kinesthetic
- X 4. Other: Auditory
- X Smell
- ____ Taste

D. Cognitive Development
- X 1. Attending Behavior
- ____ 2. Visual tracking
- X 3. Directionality
- X 4. Visual discrimination
- ____ 5. Tactile discrimination

E. Body Awareness
- ____ 1. General awareness
- ____ 2. Organization/identification of body parts

ACTIVITIES:

PRELIMINARY ACTIVITIES

Roll, pound and texture plastic clay or play dough to get the "feel" of clay. (A3,B1,B2, B3,B4,C1,C2,C3,C4,D1)

ART ACTIVITY

Materials: Clay, spray shellac, old candles, kiln (if kiln is unavailable, use self-hardening clay), tools to press into clay (combs, clay stamps, pencils, scissors, etc.)

2. Flatten the bottom of the clay ball by pounding it gently on the table top in an up and down motion. (A1,A2,B1,B2, B3,C1,C2,C3,D1,D3)
3. Make designs (textures) on the candle holder by pressing objects into the clay. (A3,B1,B2,B3,C1,C2,D1)
4. Press an old candle into the center of the ball about one inch. Widen hole slightly as candle is removed. (This allows for clay shrinkage!) (A2,B1,B2,B3,C2,C3,D1,D3)
5. After firing in the kiln, student selects colors and paints candle holders. (A3,B1, B2,B3,C2,D1,D4)
6. When dry, spray with shellac. (A2,B1,B2, B3,B4,C2,C4,D1,D3)

CLOSURE ACTIVITIES

VARIATIONS

1. Pinch pots.
2. Texture plaques - roll a slab of clay with a rolling pin and press different objects into the damp clay. Finish in the same manner as above.

EXPECTATIONS:

LEVEL OF AWARENESS: Child attends to activity and shows through individual response patterns (i.e., eye gaze; generalized excitement; vocalization; laughing; or motor responses such as pointing, reaching, kicking, smiling) that he is aware of the art project and understands simple directions or actions.

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Project # 36 WITCHES

WITCHES

Project # 36

PURPOSES:

ART:
- ____ Line
- _X_ Color Mixing yellow-green
- _X_ Shape 2D and 3D contours
- ____ Texture

REINFORCEMENT OF DEVELOPMENTAL AREAS:

A. Gross Motor Development
- ____ 1. Range of Motion--independent
- ____ 2. Range of Motion--passive
- _X_ 3. Upper extremity movement--unilateral
- _X_ 4. Upper extremity movement--bilateral

B. Fine Motor Development
- _X_ 1. Reach
- _X_ 2. Grasp
- _X_ 3. Release
- _X_ 4. Manipulate

C. Sensory Stimulation
- _X_ 1. Tactile
- _X_ 2. Visual
- ____ 3. Kinesthetic
- _X_ 4. Other: Auditory
- ____ Smell
- ____ Taste

D. Cognitive Development
- _X_ 1. Attending Behavior
- ____ 2. Visual tracking
- _X_ 3. Directionality
- _X_ 4. Visual discrimination
- _X_ 5. Tactile discrimination

E. Body Awareness
- ____ 1. General awareness
- _X_ 2. Organization/identification of body parts

ACTIVITIES:

PRELIMINARY ACTIVITIES

1. Look at witch pictures. (C2,D1)
2. Locate on the student's body a place for a hat, nose, chin, cheeks, eyes and mouth. (D1,E2)

ART ACTIVITY

Materials: Egg cartons (one will make about three projects), construction paper, glue, scissors, tempera paint, yellow yarn, liquid soap (to add to paint if egg cartons are made of styrofoam).

Method:
1. Cut a four cup section from the egg carton and paint yellow-green. (A3,B1,B2,B3, B4,C2,D1)
2. Using black paper, cut a large triangle for the hat and glue to the top edge of the egg carton section. (A3,B1,B2,B3, B4,C2,D1,D3)
3. Paint big round eyes and a turned down mouth in the appropriate places. (A2,B1, B2,B3,C2,D1,D4,E2)
4. Add cut paper or yarn hair to the sides of the egg carton. (A3,B1,B2,B3,B4, C1,C2,D1,E2)

CLOSURE ACTIVITIES

Read Halloween poem about a witch or make one up!

VARIATIONS

Use egg carton painted and decorated appropriately to make a pilgrim face, self portrait, old man or woman, an Indian, etc.

EXPECTATIONS:

LEVEL OF AWARENESS: Child attends to activity and shows through individual response patterns (i.e., eye gaze; generalized excitement; vocalization; laughing; or motor responses such as pointing, reaching, kicking, smiling) that he is aware of the art project and understands simple directions or actions.

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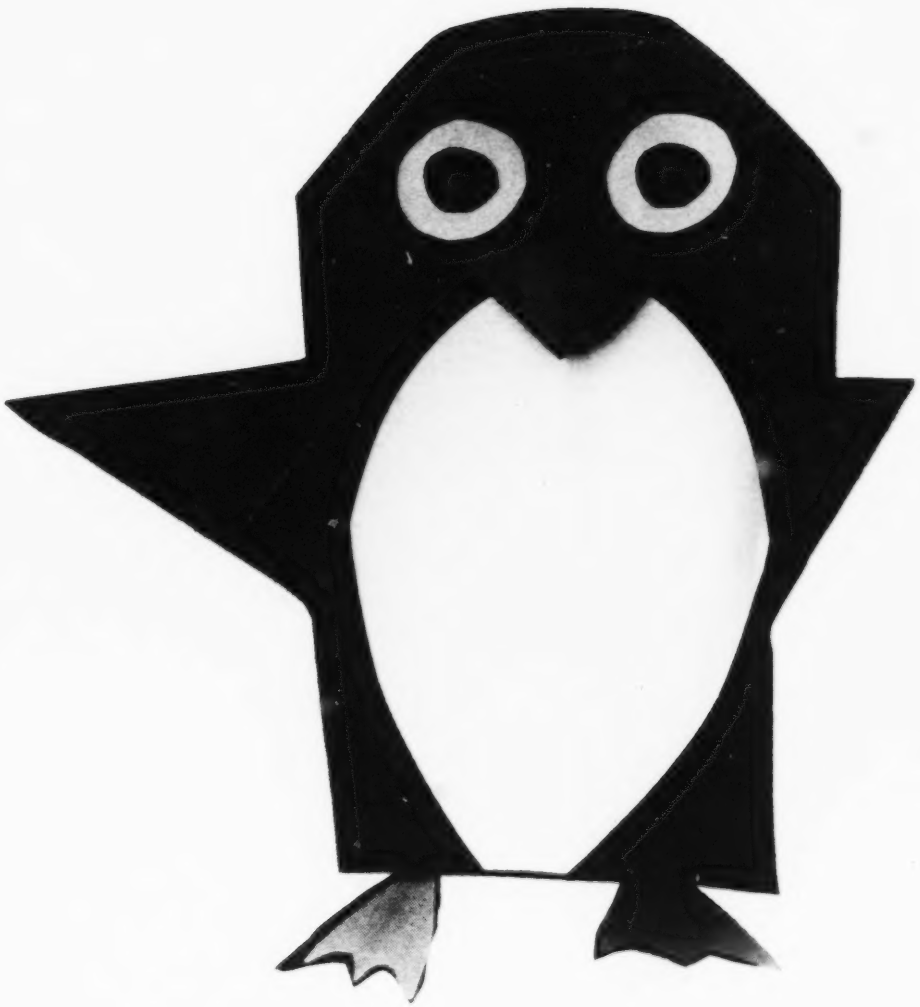

Project # 37 PENQUIN PUPPET

PENGUIN PUPPET

Project # 37

PURPOSES:

ART:
- ____ Line
- ____ Color
- X Shape (3D)Making a cylinder
- ____ Texture

REINFORCEMENT OF DEVELOPMENTAL AREAS:

A. Gross Motor Development
- ____ 1. Range of Motion--independent
- ____ 2. Range of Motion--passive
- X 3. Upper extremity movement--unilateral
- X 4. Upper extremity movement--bilateral

B. Fine Motor Development
- X 1. Reach
- X 2. Grasp
- X 3. Release
- X 4. Manipulate

C. Sensory Stimulation
- ____ 1. Tactile
- X 2. Visual
- X 3. Kinesthetic
- X 4. Other: Auditory
- ____ Smell
- ____ Taste

D. Cognitive Development
- X 1. Attending Behavior
- X 2. Visual tracking
- ____ 3. Directionality
- X 4. Visual discrimination
- ____ 5. Tactile discrimination

E. Body Awareness
- ____ 1. General awareness
- X 2. Organization/identification of body parts

ACTIVITIES:

PRELIMINARY ACTIVITIES

1. Show pictures of penguins and other birds and discuss similarities/differences. (C2,C4,D1,D4)
2. Talk about where penguins live, what they eat, etc. (C4,D1)

ART ACTIVITY

Materials: Construction paper, scissors, glue, pencils, markers.

Method:
1. Using nine by twelve black construction paper, form a cylinder. When dry, glue the top portion (about two inches) shut by pinching together. (A3,B1,B2,B3,B4,C2,D1)
2. When dry, cut to round the outer edges forming the head. (A3,B1,B2,B3,B4,C2,D1)
3. Cut and add details:
   - white oval shaped chest
   - orange triangle shaped beak
   - black triangle wings
   - white circle eyes (marker for the pupil)
   - orange triangle feet

   (A3,B1,B2,B3,B4,C2,D1,D4,E1)

CLOSURE ACTIVITIES

Have a penguin puppet play. (A2,B1,C2,C3, C4,D1,D2)

VARIATIONS

The basic cylinder shape may be made into a variety of puppet characters depending on details added.

EXPECTATIONS:

LEVEL OF AWARENESS: Child attends to activity and shows through individual response patterns (i.e., eye gaze; generalized excitement; vocalization; laughing; or motor responses such as pointing, reaching, kicking, smiling) that he is aware of the art project and understands simple directions or actions.

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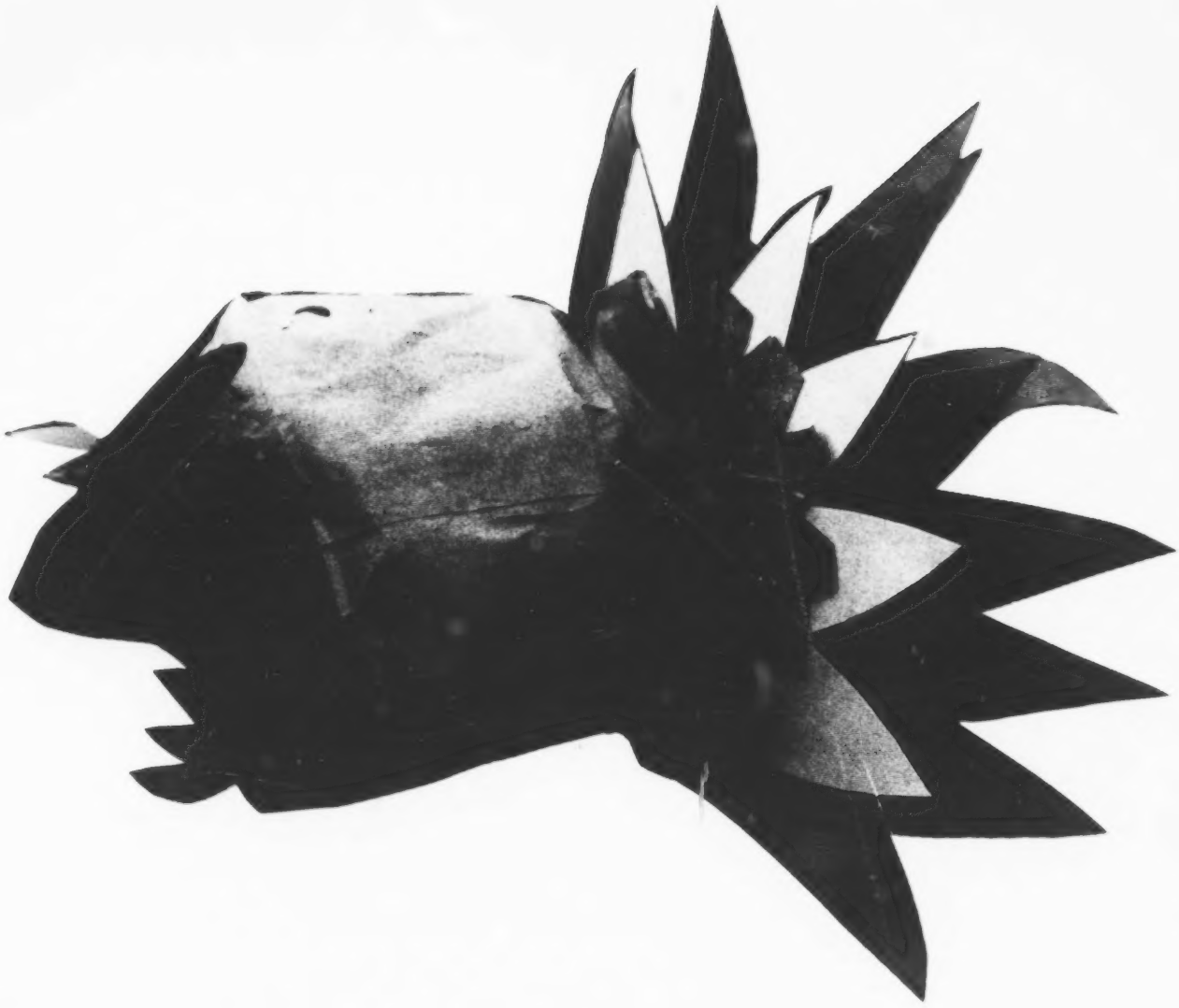

Project # 38 PAPER BAG TURKEY

PAPER BAG TURKEY

Project # 38

PURPOSES:

ART:
- ____ Line
- ____ Color
- _X_ Shape — 3D body
- ____ Texture — 2D feathers

REINFORCEMENT OF DEVELOPMENTAL AREAS:

A. Gross Motor Development
- ____ 1. Range of Motion--independent
- ____ 2. Range of Motion--passive
- _X_ 3. Upper extremity movement--unilateral
- _X_ 4. Upper extremity movement--bilateral

B. Fine Motor Development
- _X_ 1. Reach
- _X_ 2. Grasp
- _X_ 3. Release
- _X_ 4. Manipulate

C. Sensory Stimulation
- _X_ 1. Tactile
- _X_ 2. Visual
- _X_ 3. Kinesthetic
- _X_ 4. Other: Auditory
- ____ Smell
- ____ Taste

D. Cognitive Development
- _X_ 1. Attending Behavior
- ____ 2. Visual tracking
- ____ 3. Directionality
- _X_ 4. Visual discrimination
- ____ 5. Tactile discrimination

E. Body Awareness
- ____ 1. General awareness
- _X_ 2. Organization/identification of body parts

ACTIVITIES:

PRELIMINARY ACTIVITIES

1. Look at a picture of a turkey. (C2)
2. Name parts of turkey and find corresponding parts on own body. (E2)

ART ACTIVITY

Materials: Small brown paper bag, newspapers, construction paper, string, scissors, glue, markers.

Method:
1. Student crumples newspapers and stuffs paper bag. (A3,B1,B2,B3,C1,C2,C4,D1)
2. About three inches from the top, tie bag with string and "fan" out the top edge. (A3,B1,B2,B3,C2,C3,D1)
3. Student chooses colors of paper and cuts feathers of varied sizes. Feathers may be fringed and then glued to the "fanned" top. (A3,B1,B2,B3,B4,C2,B1,D4)
4. Cut turkey head and feet (see diagram) and glue in place. (A3,B2,B2,B3,B4,C2,D1,E2)

5. Make eyes and textural lines on body. (A2,B1,B2,B3,C2,D1,D4,E2)

CLOSURE ACTIVITIES

VARIATIONS
1. Feathers could be made in a previous art activity by finger painting in appropriate colors. Let dry and cut into various sized feathers.
2. A large 2D turkey may be made by using hands or feet coated with paint and stamped in arcs of color (like a rainbow). Add turkey head and feet with paint or cut paper.

EXPECTATIONS:

LEVEL OF AWARENESS: Child attends to activity and shows through individual response patterns (i.e., eye gaze; generalized excitement; vocalization; laughing; or motor responses such as pointing, reaching, kicking, smiling) that he is aware of the art project and understands simple directions or actions.

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Project # 39 JACK -O- LANTERN

JACK-O-LANTERN

Project # 39

PURPOSES:

ART:
- ____ Line
- ____ Color
- _X_ Shape 3D cylinder
- ____ Texture

REINFORCEMENT OF DEVELOPMENTAL AREAS:

A. Gross Motor Development
- ____ 1. Range of Motion--independent
- ____ 2. Range of Motion--passive
- ____ 3. Upper extremity movement--unilateral
- _X_ 4. Upper extremity movement--bilateral

B. Fine Motor Development
- _X_ 1. Reach
- _X_ 2. Grasp
- _X_ 3. Release
- _X_ 4. Manipulate

C. Sensory Stimulation
- ____ 1. Tactile
- _X_ 2. Visual
- _X_ 3. Kinesthetic
- ____ 4. Other: Auditory
- _X_ Smell
- ____ Taste

D. Cognitive Development
- _X_ 1. Attending Behavior
- ____ 2. Visual tracking
- _X_ 3. Directionality
- _X_ 4. Visual discrimination
- ____ 5. Tactile discrimination

E. Body Awareness
- ____ 1. General awareness
- _X_ 2. Organization/identification of body parts

ACTIVITIES:

PRELIMINARY ACTIVITIES

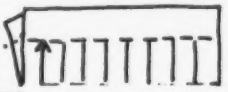
1. Carve or look at a real jack-o-lantern and note shape, texture, and facial features. (C4,D1)
2. Practice cutting straight line. (A3,B1, B2,B3,B4,C2,D1)

ART ACTIVITY

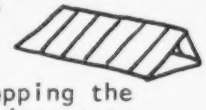
Materials: orange and black construction paper, scissors, glue.

Method:

1. Fold twelve by eighteen inch orange paper into fourths lengthwise. Unfold and refold in half lengthwise. (A3,B1,B2,B3,C2,C3,D1,D3)
2. Starting at the fold, snip vertically from fold to fold. (A3,B1,B2,B3,B4,C2,D1,D3)



3. Overlap the two uncut sections and glue forming a triangular 3-D form. (A3,B1,B2,B3,C2,D1)



4. Form into a cylinder by overlapping the open ends and glue in place. (A3,B1,B2, B3,C2,D1)
5. Cut eyes, nose, mouth from black paper and glue in place. (A3,B1,B2,B3,B4,C2,D1,D4,E2)
6. Add a pre-cut (one inch strip) black paper handle. (A3,B1,B2,B3,C2,D1)

CLOSURE ACTIVITIES

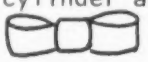
VARIATIONS

Use cylinder concept (green paper) for a Christmas wreath. Cut red holly berries and make a red ribbon using one and one-half inch strips of paper:

A. Make cylinder or loop

B. Pinch in middle & glue

C. Attach flattened cylinder around center



D. Add strips to back of bow

EXPECTATIONS:

LEVEL OF AWARENESS: Child attends to activity and shows through individual response patterns (i.e., eye gaze; generalized excitement; vocalization; laughing; or motor responses such as pointing, reaching, kicking, smiling) that he is aware of the art project and understands simple directions or actions.

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LETTER HOLDER

Project # 40

PURPOSES:

ART:
- ____ Line
- ____ Color
- _X_ Shape — 3D pocket form repeating and variety in size
- ____ Texture

REINFORCEMENT OF DEVELOPMENTAL AREAS:

A. Gross Motor Development
- _X_ 1. Range of Motion--independent
- ____ 2. Range of Motion--passive
- _X_ 3. Upper extremity movement--unilateral
- _X_ 4. Upper extremity movement--bilateral

B. Fine Motor Development
- _X_ 1. Reach
- _X_ 2. Grasp
- _X_ 3. Release
- _X_ 4. Manipulate

C. Sensory Stimulation
- _X_ 1. Tactile
- _X_ 2. Visual
- _X_ 3. Kinesthetic
- ____ 4. Other: Auditory
- ____ Smell
- ____ Taste

D. Cognitive Development
- _X_ 1. Attending Behavior
- ____ 2. Visual tracking
- ____ 3. Directionality
- _X_ 4. Visual discrimination
- _X_ 5. Tactile discrimination

E. Body Awareness
- ____ 1. General awareness
- ____ 2. Organization/identification of body parts

ACTIVITIES:

PRELIMINARY ACTIVITIES

Practice moving hands in an upward/downward direction simulating the lacing motion. (A1, A2,B1,C3,D1,D3)

ART ACTIVITY

Materials: Paper plates, paper punch, yarn, scissors, construction paper, tempera paint, brushes, markers, glue.

Method:
1. Cut one paper plate in half. (A3,B1,B2, B3,B4,C2,D1,D3)
2. Place one whole and one half plate together forming a pocket. Punch holes through both at the same time along the lower edge. (A3,B1,B2,B3,B4,C2,D1,D4)
3. Lace plates together with yarn. (A1,A3, B1,B2,B3,C1,C2,C3,D1,D3)
4. Decorate with cut paper, paint, markers, etc., using repeated shapes in a variety of sizes. (A2 or 3, B1,B2,B3,B4,C2,D1,D4)

CLOSURE ACTIVITIES

VARIATIONS

Basic paper plate structure may be used for letters, napkin holder, or dried flower arrangement. Decorations will vary accordingly.

EXPECTATIONS:

LEVEL OF AWARENESS: Child attends to activity and shows through individual response patterns (i.e., eye gaze; generalized excitement; vocalization; laughing; or motor responses such as pointing, reaching, kicking, smiling) that he is aware of the art project and understands simple directions or actions.

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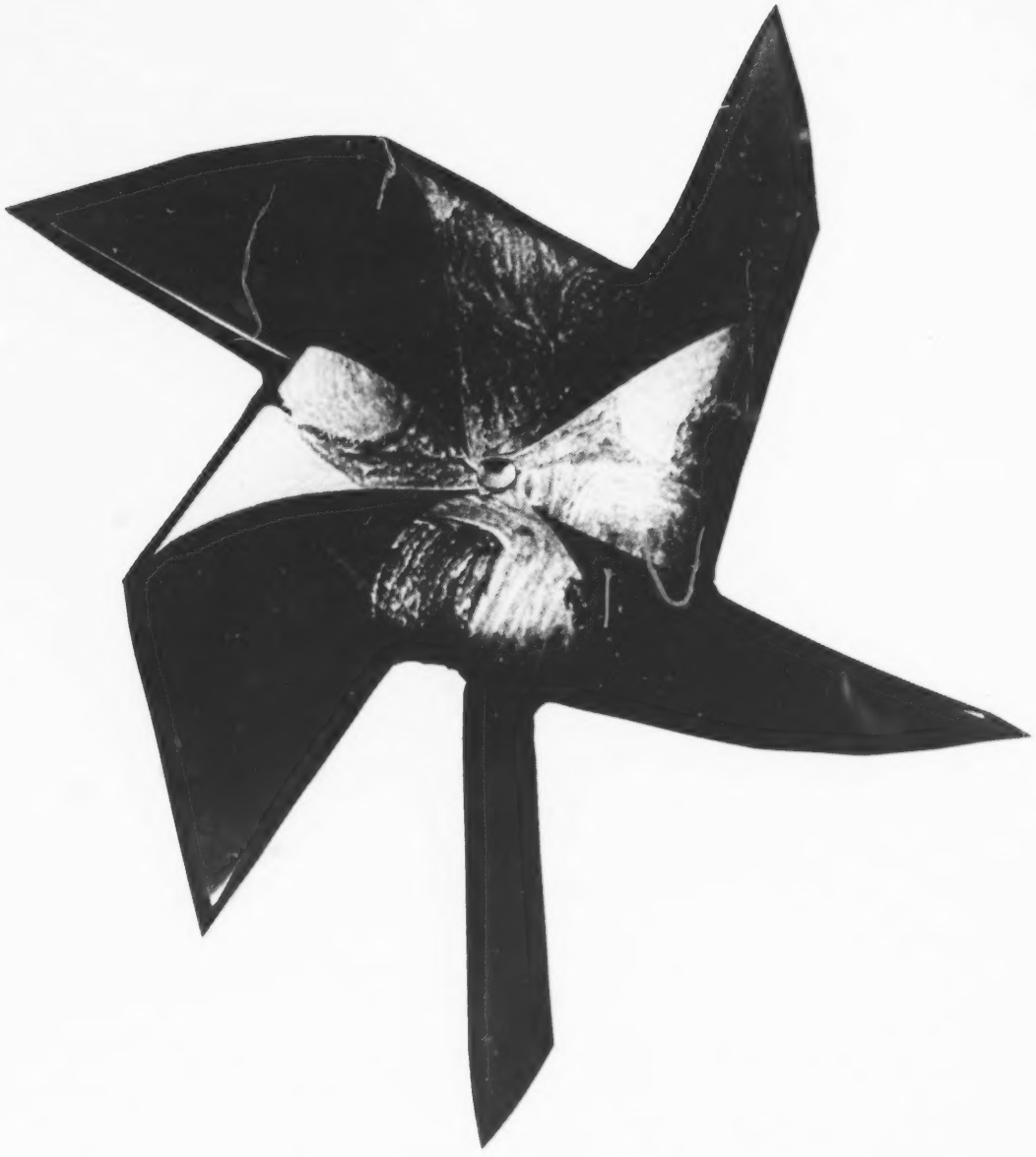

Project # 41 PIN WHEEL

PINWHEEL

Project # 41

PURPOSES:

ART:
- ____ Line
- ____ Color
- __X__ Shape 3D form
- ____ Texture

REINFORCEMENT OF DEVELOPMENTAL AREAS:

A. Gross Motor Development
- __X__ 1. Range of Motion--independent
- ____ 2. Range of Motion--passive
- __X__ 3. Upper extremity movement--unilateral
- __X__ 4. Upper extremity movement--bilateral

B. Fine Motor Development
- __X__ 1. Reach
- __X__ 2. Grasp
- __X__ 3. Release
- __X__ 4. Manipulate

C. Sensory Stimulation
- ____ 1. Tactile
- __X__ 2. Visual
- __X__ 3. Kinesthetic
- __X__ 4. Other: Auditory
- ____ Smell
- ____ Taste

D. Cognitive Development
- __X__ 1. Attending Behavior
- __X__ 2. Visual tracking
- __X__ 3. Directionality
- ____ 4. Visual discrimination
- ____ 5. Tactile discrimination

E. Body Awareness
- ____ 1. General awareness
- ____ 2. Organization/identification of body parts

ACTIVITIES:

PRELIMINARY ACTIVITIES

Experiment with commercially made pin wheels - blowing and moving them through the air. (A1, A2, B1,B2,C2,C3,C4,D1,D2)

ART ACTIVITY

Materials: Six inch square of tagboard, scissors, straight pin, pencil with eraser, tape, tempera paint, brushes, construction paper.

Method:

1. Decorate tagboard square with painted lines and shapes. (A2,B1,B2,B3,C2,D1)
2. When dry, cut diagonal lines from each corner, being sure to stop before you get to the center. (A3,B1,B2,B3,B4,C2,D1,D3)
3. Bend starred points to the center dot and tape in place. (A3,B1,B2,B3,C2,D1,D3)

4. Cut a small circle from construction paper and stick the straight pin through the center, then through the taped points, and finally into the pencil eraser. (A3,B1, B2,B3,,B4,C2,D1,D3)

CLOSURE ACTIVITIES

Blow gently on project and watch the home-made pinwheel turn. (C2,D1)

VARIATIONS

Decorate pinwheel in a variety of ways:
- tissue collage
- color with crayons or markers
- print with cardboard scraps or vegetables

EXPECTATIONS:

LEVEL OF AWARENESS: Child attends to activity and shows through individual response patterns (i.e., eye gaze; generalized excitement; vocalization; laughing; or motor responses such as pointing, reaching, kicking, smiling) that he is aware of the art project and understands simple directions or actions.

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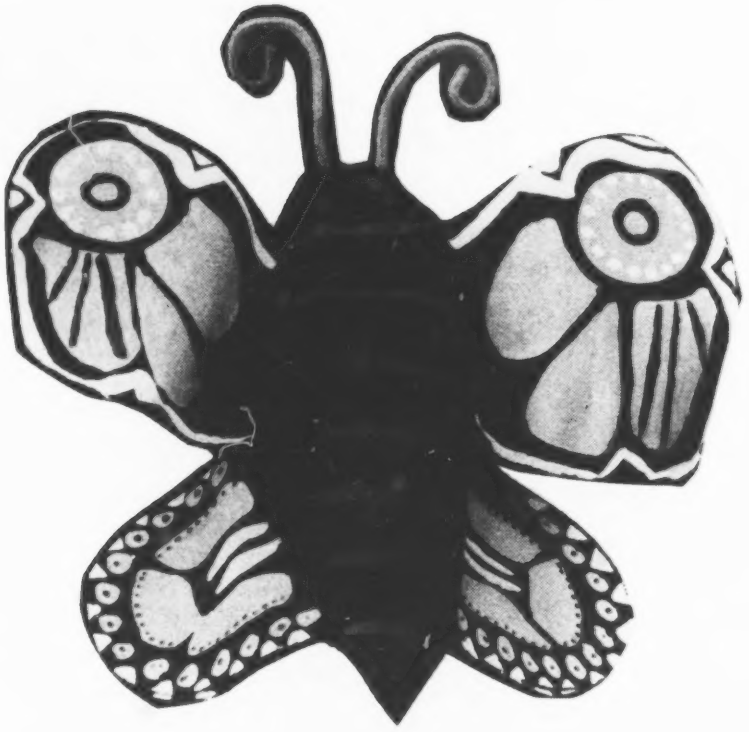

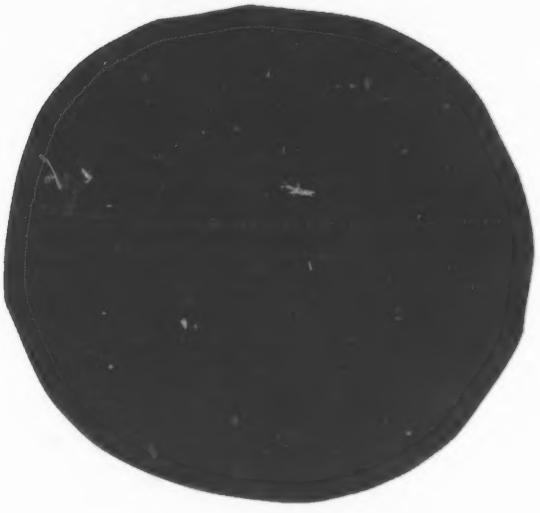

Project # 42 PAPIER MACHE BOWL

PAPER MACHÉ BOWL

Project # 42

PURPOSES:

ART:
- ____ Line
- ____ Color
- __X__ Shape 3D
- ____ Texture

REINFORCEMENT OF DEVELOPMENTAL AREAS:

A. Gross Motor Development
- ____ 1. Range of Motion--independent
- ____ 2. Range of Motion--passive
- __X__ 3. Upper extremity movement--unilateral
- __X__ 4. Upper extremity movement--bilateral

B. Fine Motor Development
- __X__ 1. Reach
- __X__ 2. Grasp
- __X__ 3. Release
- __X__ 4. Manipulate

C. Sensory Stimulation
- __X__ 1. Tactile
- __X__ 2. Visual
- ____ 3. Kinesthetic
- __X__ 4. Other: Auditory
- __X__ Smell
- ____ Taste

D. Cognitive Development
- __X__ 1. Attending Behavior
- ____ 2. Visual tracking
- __X__ 3. Directionality
- ____ 4. Visual discrimination
- ____ 5. Tactile discrimination

E. Body Awareness
- ____ 1. General awareness
- ____ 2. Organization/identification of body parts

ACTIVITIES:

PRELIMINARY ACTIVITIES

Tear or cut newspaper strips about five to six inches long and one-half to one inch wide. (A3,B1,B2,B3,B4,C2,D1)

ART ACTIVITY

Materials: Paper towel (cut in strips), metylan or paper mache paste, newspaper strips, water, tempera paint, brushes, plastic butter tub (sloped sides!), scissors, shellac.

Method:
1. Turn butter tub upside down on a large piece of newspaper. (A2,B1,B2,B3,C2,D1,D3)
2. Dampen paper towel strips in water and cover bowl. (A3,B1,B2,B3,C1,C2,D1)
3. Begin to layer paper mache coated strips of newspaper over the bowl in a criss-cross fashion. (A3,B1,B2,B3,C1,C2,D1,D3)
4. Continue building layers (six to eight) smoothing each strip. (A3,B1,B2,B3,C1,C2, D1,D3)
5. Set aside to dry over night.
6. Teacher will need to assist in lifting the bowl off the newspaper and carefully popping the plastic bowl out. (A3,B1,B2,B3, C2,D1,D3)
7. Pull away any loose paper to wet and trim around the rim of the paper mache bowl. (A3.B1.B2, B3,B4,C2,D1,D3)
8. Decorate with tempera paint. (A3,B1,B2,B3, C2,D1)
9. When paint is dry, bowl may be sprayed with shellac. (A2,B1,B2,B3,C2,C4,D1)

CLOSURE ACTIVITIES

VARIATIONS

Paper mache six to eight flat butterfly shapes together. Prop wings up to dry. Decorate with paint and add pipe cleaner antennae.

EXPECTATIONS:

LEVEL OF AWARENESS: Child attends to activity and shows through individual response patterns (i.e., eye gaze; generalized excitement; vocalization; laughing; or motor responses such as pointing, reaching, kicking, smiling) that he is aware of the art project and understands simple directions or actions.

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SANDCAST PENDANT

Project # 43

PURPOSES:

ART:
- ____ Line
- ____ Color
- _X_ Shape Relief sculpture
- ____ Texture

REINFORCEMENT OF DEVELOPMENTAL AREAS:

A. Gross Motor Development
- ____ 1. Range of Motion--independent
- ____ 2. Range of Motion--passive
- _X_ 3. Upper extremity movement--unilateral
- _X_ 4. Upper extremity movement--bilateral

B. Fine Motor Development
- _X_ 1. Reach
- _X_ 2. Grasp
- _X_ 3. Release
- ____ 4. Manipulate

C. Sensory Stimulation
- _X_ 1. Tactile
- _X_ 2. Visual
- _X_ 3. Kinesthetic
- ____ 4. Other: Auditory
- ____ Smell
- ____ Taste

D. Cognitive Development
- _X_ 1. Attending Behavior
- ____ 2. Visual tracking
- _X_ 3. Directionality
- _X_ 4. Visual discrimination
- ____ 5. Tactile discrimination

E. Body Awareness
- ____ 1. General awareness
- ____ 2. Organization/identification of body parts

ACTIVITIES:

PRELIMINARY ACTIVITIES

Practice making textures in sand. (A2 or 3, B1,B2,B3,C1 C2,D1)

ART ACTIVITY

Materials: Damp sand, plaster, water, old coffee can for mixing plaster, rocks, shells, marbles, etc., for decoration, paper clip, string.

Method:
1. Use hands to make mold in damp sand. (A3, B1,C1,C2,D1)
2. Choose materials (rocks, shells, etc.) to press into the bottom or sides of the mold. (A2,B1,B2,B3,C1,C2,D1,D4)
3. Teacher mixes plaster and carefully pours into each mold. (D1)
4. Stick an open paper clip into the plaster near (but not too close!) to the top of the pendant. (A2,B1,B2,B3,C2,D1)
5. Let stand for about an hour. When plaster has set, lift out and brush away loose sand. (A3,B1,B2,B3,C1,C2,C3,D1)
6. Carefully remove paper clip and put string through the hole. Tie ends of string together. (A3,B1,B2,B3,C1,C2,C3,D1,D3)

CLOSURE ACTIVITIES

VARIATIONS

1. Sand cast a fish or animal shape.
2. Sand cast a texture plaque.

EXPECTATIONS:

LEVEL OF AWARENESS: Child attends to activity and shows through individual response patterns (i.e., eye gaze; generalized excitement; vocalization; laughing; or motor responses such as pointing, reaching, kicking, smiling) that he is aware of the art project and understands simple directions or actions.

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Project # 44 CLEAR PLASTIC PORTRAITS

CLEAR PLASTIC PORTRAITS

Project # 44

(DESIGNED AS A STIMULATION ACTIVITY RATHER THAN A STUDENT MADE PROJECT)

PURPOSES:

ART:
- ____ Line
- ____ Color
- __x__ Shape — Perceived facial shapes and their placement.
- ____ Texture

REINFORCEMENT OF DEVELOPMENTAL AREAS:

A. Gross Motor Development
- __X__ 1. Range of Motion--independent
- ____ 2. Range of Motion--passive
- __X__ 3. Upper extremity movement--unilateral
- ____ 4. Upper extremity movement--bilateral

B. Fine Motor Development
- __X__ 1. Reach
- ____ 2. Grasp
- ____ 3. Release
- ____ 4. Manipulate

C. Sensory Stimulation
- __X__ 1. Tactile
- __X__ 2. Visual
- __X__ 3. Kinesthetic
- ____ 4. Other: Auditory
- ____ Smell
- ____ Taste

D. Cognitive Development
- __X__ 1. Attending Behavior
- ____ 2. Visual tracking
- ____ 3. Directionality
- __X__ 4. Visual discrimination
- ____ 5. Tactile discrimination

E. Body Awareness
- __X__ 1. General awareness
- __X__ 2. Organization/identification of body parts

ACTIVITIES:

PRELIMINARY ACTIVITIES

Study face in a mirror. Point to, and identify features, naming color of eyes, hair, mouth, skin, etc. (A1,A2,B1,C1,C2,C3,D1,D4,E1,E2)

ART ACTIVITY

Materials: Permanent markers or squeeze bottle tempera paints, nine by twelve inch clear plastic, cardboard frame, light colored construction paper.

Method:

1. Teacher tapes plastic sheet to the cardboard frame and holds in front of student's face.
2. "Portrait" is drawn or painted on the plastic by the teacher or helper, one feature at a time.
3. After each type of feature is completed, teacher shows to student and asks, "What is missing"? (D4,E1,E2)
4. When portrait is complete, the plastic is removed from the frame and stapled to light colored construction paper.
5. The portrait may be further enhanced by the addition of textured objects (see variations)

CLOSURE ACTIVITIES

Review identification of facial features. Compare portrait to student's face by viewing the two side by side in the mirror. (C2,D1, D4,E1,E2)

VARIATIONS

Give textured materials to the portrait for hair, jewelry , clothing, etc. Student should select materials and where they are to be placed on portrait, but may need assistance in adhering them to the plastic.

EXPECTATIONS:

LEVEL OF AWARENESS: Child attends to activity and shows through individual response patterns (i.e., eye gaze; generalized excitement; vocalization; laughing; or motor responses such as pointing, reaching, kicking, smiling) that he is aware of the art project and understands simple directions or actions.

LEVEL OF PERFORMANCE WITH PHYSICAL ASSISTANCE: Involves necessity for physical help from the teacher, aide or other volunteer and ranges from minimal to maximum assistance. The child should be encouraged to participate independently to the extent that he is able. Never do for the child what he can do for himself.

LEVEL OF IMITATION WITH VERBAL OR VISUAL CUES: Involves the child repeating the actions of the educator as much as possible. The activity should be presented in simple sequential steps, allowing the child to see the progression of the project.

Variations to adapt to student skill levels might include using textures as fabric or yarn for the hair, buttons or colored items for eyes or having the student's use their hand as a pattern.

Project # 45 KACHOO FACE

KACHOO FACE

Project # 45

PURPOSES:

ART: ____ Line
____ Color
__X__ Shape — Recognize and make oval and hand "shapes"
____ Texture

REINFORCEMENT OF DEVELOPMENTAL AREAS:

A. Gross Motor Development
____ 1. Range of Motion--independent
____ 2. Range of Motion--passive
__X__ 3. Upper extremity movement--unilateral
__X__ 4. Upper extremity movement--bilateral

B. Fine Motor Development
__X__ 1. Reach
__X__ 2. Grasp
__X__ 3. Release
__X__ 4. Manipulate

C. Sensory Stimulation
____ 1. Tactile
__X__ 2. Visual
____ 3. Kinesthetic
____ 4. Other: Auditory
____ Smell
____ Taste

D. Cognitive Development
__X__ 1. Attending Behavior
__X__ 2. Visual tracking
__X__ 3. Directionality
____ 4. Visual discrimination
____ 5. Tactile discrimination

E. Body Awareness
__X__ 1. General awareness
__X__ 2. Organization/identification of body parts

ACTIVITIES:

PRELIMINARY ACTIVITIES

Point to location of eyes, ears, nose, hair, arms and hands. (A2,B1,C1,C2,C3,D1,E2)

ART ACTIVITY

Materials: One white kleenex, construction paper, markers, glue, scissors, pencil.

Method:
1. Draw and cut a large oval for the face from a nine by twelve inch paper. (A3,B1,B2,B3 B4,C2,D1,D2)
2. On six by eighteen inch paper, trace hand and arm to about the elbow and cut out. (A3,B1,B2,B3,B4,C2,D1,D2,E1)
3. Glue paper arm on the lower edge of the oval shape and bend to the front. Place tissue in the hand shape and glue in the center of the oval. (A3,B1,B2,B3,C2, D1,D3,E1)
4. Cut oval eye shapes from white paper and add marker iris and pupil. Glue in place. (A2,A3,B1,B2,B3,B4,C2,D1,D2,E2)
5. Cut and add curls of paper for hair. (A3,B1,B2,B3,B4,C2,D1,D3,E2)
6. Cut an oval shape in half for ears and glue in place. (A3,B1,B2,B3,B4,C2,D1,E2)

CLOSURE ACTIVITIES

If a variety of faces (see variations) are made, they may be used in a classroom display to remind students of good manners or classroom behavior.

VARIATIONS
1. "Too noisy" face - make two hand arm shapes and place over ears.
2. "Quiet time" face - glue index finger over lip shapes tucking other fingers under.
3. "Listen" face - Place hand shapes behind ears.
4. "Peek-a-boo" face - hands over eyes.

EXPECTATIONS:

LEVEL OF AWARENESS: Child attends to activity and shows through individual response patterns (i.e., eye gaze; generalized excitement; vocalization; laughing; or motor responses such as pointing, reaching, kicking, smiling) that he is aware of the art project and understands simple directions or actions.

LEVEL OF PERFORMANCE WITH PHYSICAL ASSISTANCE: Involves necessity for physical help from the teacher, aide or other volunteer and ranges from minimal to maximum assistance. The child should be encouraged to participate independently to the extent that he is able. Never do for the child what he can do for himself.

LEVEL OF IMITATION WITH VERBAL OR VISUAL CUES: Involves the child repeating the actions of the educator as much as possible. The activity should be presented in simple sequential steps, allowing the child to see the progression of the project.

Project # 46 HAMBURGER CONTAINER PUPPETS

HAMBURGER CONTAINER PUPPETS

Project # 46

PURPOSES:

ART:
- ___ Line
- _X_ Color - Using various colors
- _X_ Shape -) Shapes and textures to
- _X_ Texture) represent facial features

REINFORCEMENT OF DEVELOPMENTAL AREAS:

A. Gross Motor Development
- _X_ 1. Range of Motion--independent
- ___ 2. Range of Motion--passive
- _X_ 3. Upper extremity movement--unilateral
- _X_ 4. Upper extremity movement--bilateral

B. Fine Motor Development
- _X_ 1. Reach
- _X_ 2. Grasp
- _X_ 3. Release
- ___ 4. Manipulate

C. Sensory Stimulation
- _X_ 1. Tactile
- _X_ 2. Visual
- _X_ 3. Kinesthetic
- _X_ 4. Other: Auditory
- _X_ Smell
- _X_ Taste

D. Cognitive Development
- _X_ 1. Attending Behavior
- ___ 2. Visual tracking
- ___ 3. Directionality
- _X_ 4. Visual discrimination
- _X_ 5. Tactile discrimination

E. Body Awareness
- _X_ 1. General awareness
- _X_ 2. Organization/identification of body parts

ACTIVITIES:

PRELIMINARY ACTIVITIES

Study face in the mirror. Point to and identify features. (A1,A2,B1,C2,C3,D1,D4,E1,E2)

ART ACTIVITY

Materials: Styrofoam hamburger containers, cardboard "sticks" (about one and one-half by twelve inches), construction paper, yarn and other textured scraps, glue or spray mount, things to smell, eat, hear and a mirror to look into.

Method:
1. Find and point to eyes while looking in the mirror. (A2,B1,C2,D1,E1)
2. Choose two pre-made eye shapes and glue in place. (A2,B1,B2,B3,C1 or 2,D1,D4 or 5,E2)
3. Continue in the same manner with each of the features. First, find the body part (nose, mouth, ears) while using the appropriate sensory stimulation (smell, taste, sound). Then, the student chooses a pre-made shape and glues to the puppet.
4. Find hair and comb or brush it. (A1,A2,B1, B2,B3,C1,C2,C3,D1,E2)
5. Choose yarns for puppet hair and glue in place. (A2,B1,B2,B3,C2,D1,D4 or 5,E2)
6. Close container over stick, thus forming "neck" to hold puppet with. (A3,B1,B2, B3,B4,C2,C3,D1,E2)

CLOSURE ACTIVITIES

Identify features on puppets and have a puppet parade. (A2,B1,B2,B3,C2,D1,E2)

VARIATIONS

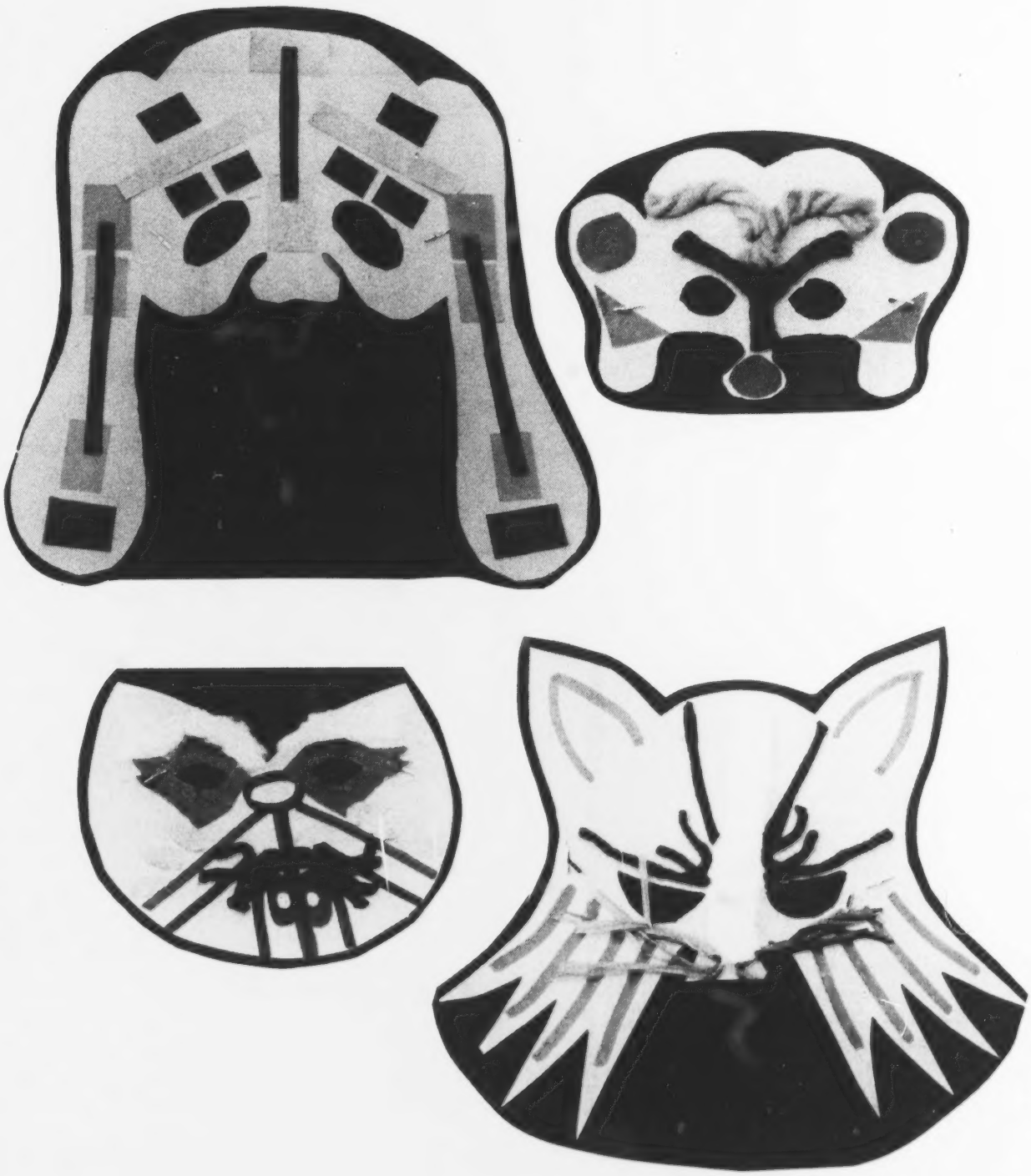
Add collar, buttons, ties, or a whole body to the cardboard "neck".

EXPECTATIONS:

LEVEL OF AWARENESS: Child attends to activity and shows through individual response patterns (i.e., eye gaze; generalized excitement; vocalization; laughing; or motor responses such as pointing, reaching, kicking, smiling) that he is aware of the art project and understands simple directions or actions.

LEVEL OF PERFORMANCE WITH PHYSICAL ASSISTANCE: Involves necessity for physical help from the teacher, aide or other volunteer and ranges from minimal to maximum assistance. The child should be encouraged to participate independently to the extent that he is able. Never do for the child what he can do for himself.

LEVEL OF IMITATION WITH VERBAL OR VISUAL CUES: Involves the child repeating the actions of the educator as much as possible. The activity should be presented in simple sequential steps, allowing the child to see the progression of the project.



Project # 47 COLLAGE HALF MASK

COLLAGE HALF MASKS

Project # 47

PURPOSES:

ART: X Line
X Color
X Shape
X Texture

REINFORCEMENT OF DEVELOPMENTAL AREAS:

A. Gross Motor Development
___ 1. Range of Motion--independent
___ 2. Range of Motion--passive
X 3. Upper extremity movement--unilateral
X 4. Upper extremity movement--bilateral

B. Fine Motor Development
X 1. Reach
X 2. Grasp
X 3. Release
___ 4. Manipulate

C. Sensory Stimulation
X 1. Tactile
X 2. Visual
X 3. Kinesthetic
___ 4. Other: Auditory
___ Smell
___ Taste

D. Cognitive Development
X 1. Attending Behavior
___ 2. Visual tracking
___ 3. Directionality
X 4. Visual discrimination
X 5. Tactile discrimination

E. Body Awareness
X 1. General awareness
X 2. Organization/identification of body parts

ACTIVITIES:

PRELIMINARY ACTIVITIES

1. Student trys on different masks and looks in a mirror. (C2,D1,E1)
2. Student studies own face in the mirror and points to and identifies features which he will include in his mask. (A1,A2,B1, C2,C3,D1,D4,E2)

ART ACTIVITY

Materials: Selection of textural materials, selection of pre-cut basic mask shapes, string or yarn to fasten the mask to the head, mirrors, glue or spray mount, scissors.

Method:
1. Student selects pre-cut mask shape. (C2,D1,D4,E1)
2. Student selects a variety of textural materials for features and/or decoration, and attaches them to the mask. (A2,B1, B2,B3,C1,C2,D1,D4,D5,E2)
3. When decorating is complete, string or yarn is attached to the mask to fasten it to the student's head. (A3,B1,B2,B3,C2,D1)

CLOSURE ACTIVITIES

Wearing his own mask, student looks in the mirror. Funny faces can be made by moving the mouth, sticking out tongue, curling lips, etc. (C2,D1,E1)

VARIATIONS

1. Add drawn marker lines to the mask after textural materials are in place to give emphasis.
2. Limit the construction of the mask to just one art element (line, color, shape or texture) or area of self-awareness. (Self-portrait, emotions, etc.).

EXPECTATIONS:

LEVEL OF AWARENESS: Child attends to activity and shows through individual response patterns (i.e., eye gaze; generalized excitement; vocalization; laughing; or motor responses such as pointing, reaching, kicking, smiling) that he is aware of the art project and understands simple directions or actions.

LEVEL OF PERFORMANCE WITH PHYSICAL ASSISTANCE: Involves necessity for physical help from the teacher, aide or other volunteer and ranges from minimal to maximum assistance. The child should be encouraged to participate independently to the extent that he is able. Never do for the child what he can do for himself.

LEVEL OF IMITATION WITH VERBAL OR VISUAL CUES: Involves the child repeating the actions of the educator as much as possible. The activity should be presented in simple sequential steps, allowing the child to see the progression of the project.

BODY SHADOWS

Project # 48

PURPOSES:

ART: X Line Contour line
____ Color
X Shape Silhouette
____ Texture

REINFORCEMENT OF DEVELOPMENTAL AREAS:

A. Gross Motor Development
X 1. Range of Motion--independent
____ 2. Range of Motion--passive
X 3. Upper extremity movement--unilateral
X 4. Upper extremity movement--bilateral

B. Fine Motor Development
X 1. Reach
____ 2. Grasp
____ 3. Release
____ 4. Manipulate

C. Sensory Stimulation
____ 1. Tactile
X 2. Visual
X 3. Kinesthetic
____ 4. Other: Auditory
____ Smell
____ Taste

D. Cognitive Development
X 1. Attending Behavior
X 2. Visual tracking
____ 3. Directionality
X 4. Visual discrimination
____ 5. Tactile discrimination

E. Body Awareness
X 1. General awareness
X 2. Organization/identification of body parts

ACTIVITIES:

PRELIMINARY ACTIVITIES

1. On bright sunny day, take students outdoors to play shadow tag. (A1,A2,A3,B1, C2,C3,D1,D2,E1)
2. "Shadow Dancing": Hang white sheet in the middle of the room, place audience at one end of room, dancer and projector at the other. Dancer moves arms, legs, head, etc, so audience sees body shapes moving on the sheet. (A1,A2,A3,B1,C2,C3,D1,D2,E1)

ART ACTIVITY

Materials: Large roll paper (cut into pieces as large as students), overhead projector, pencil.

Method:
1. Tack large paper to the wall.
2. Place student in front of paper and have them strike a pose. (A1,A2,A3,B1,C2,C3.D1.E1)
3. Aim projector light at paper so the silhouette (shadow) of the student can be seen. Trace outline of body.
4. Silhouette is cut out.
5. Student decorates silhouette (shadow) by drawing, painting, adding textural items, printing, etc. (A2,A3,B1,B2, B3,C1,C2,D1,D4,E1,E2)

CLOSURE ACTIVITIES

Hang shadows on bulletin board and change details according to season (i.e. hats, scarves, sunglasses, etc.)

VARIATIONS

1. Make shadow silhouettes on unusual papers (foil, wallpaper, etc.).
2. Project silhouettes of common objects (stapler, glue bottle, goblet, scissors) and then have students match objects to pre-made silhouettes of the same objects.

EXPECTATIONS:

LEVEL OF AWARENESS: Child attends to activity and shows through individual response patterns (i.e., eye gaze; generalized excitement; vocalization; laughing; or motor responses such as pointing, reaching, kicking, smiling) that he is aware of the art project and understands simple directions or actions.

LEVEL OF PERFORMANCE WITH PHYSICAL ASSISTANCE: Involves necessity for physical help from the teacher, aide or other volunteer and ranges from minimal to maximum assistance. The child should be encouraged to participate independently to the extent that he is able. Never do for the child what he can do for himself.

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VIII. APPENDIX A - GLOSSARY

ART ELEMENTS - Components of an art product (i.e., color, line, shape, texture).

ATTENDING BEHAVIOR - Increased incidence of looking toward and paying attention to part or all of an activity.

ATAXIA - A type of motor involvement characterized by a lack of coordination.

ATHETOID - A type of motor involvement characterized by slow, writhing movements, fluctuating muscle tone, poor accuracy of movements, and general postural instability.

BILATERAL - Referring to two sides of the body (i.e., a bilateral arm activity involves both arms).

BODY AWARENESS - Broadly used here to refer to an awareness of one's body as a discreet entity, separate from the outside world.

CEREBRAL PALSY - A group of neuromuscular disorders involving impairment of movement, balance and posture resulting from damage to the brain before, during, or shortly after birth. Mental and sensory impairment may also be present. Cerebral Palsy may be of several types of involvement, may range from mild to severe and may affect different parts of the body (i.e., hemiplegic, quadriplegic).

COGNITIVE - Pertaining to thought processes; generally refers to academic areas of education.

COLOR - A particular perception which causes stimulation of the retina of the eye.

DIPLEGIC - A pattern of involvement in Cerebral Palsy where spasticity is more pronounced in two extremities, usually the legs.

DIRECTIONALITY - An awareness, either cognitively or through feeling motion, of directions in space (up, down, side to side).

DOWN'S SYNDROME - A chromosomal aberration (trisomy 21) which results in a child with moderate to severe mental impairment and characteristic physical features of short stature and slightly slanted eyes.

FINE MOTOR DEVELOPMENT - Development of control of small muscles to reach, grasp, release, and manipulate objects. Drawing, cutting and writing are considered to be higher level fine motor skills.

GROSS MOTOR DEVELOPMENT - The development of large muscle groups such as those of arms and legs. Bending at the elbows, making circles with the arms, crawling, walking and running are examples of gross motor skills.

HEMIPLEGIA - A pattern of involvement in Cerebral Palsy in which one side of the body is disabled (arm and leg on the same side).

HYDROCEPHALY (hydro:water, cephal:head) - Abnormal accumulation of fluid inside the skull. The fluid is often drained soon after birth via a permanent shunt. Some degree of mental impairment may occur.

INDEPENDENT RANGE OF MOTION - Moving a body part through the full motion available to it without assistance (i.e., raising the arm over the head).

KINESTHETIC - Pertaining to movement; perception of a joint or muscle action.

LINE - A mark made by a drawing instrument that causes the eye to follow its' path.

LOWER EXTREMITIES - Refers to legs and feet.

MICROCEPHALY (micro:small, cephal:head) - Abnormally small head resulting from under development of the brain. Mental impairment is usually present.

MOBILITY - State or quality of being able to produce motion or to change position; opposite of stability.

MOTOR - Pertaining to muscular activity; moving or causing motion.

MUSCLE TONE - The state of tension in muscles both at rest and during movement. Normal muscle tone maintains one's body against gravity and allows one to move but does not interfere with movement. Some neuromuscular conditions result in abnormally high muscle tone (hypertonicity) which makes movements "stiff", while others result in abnormally low muscle tone (hypotonicity) which does not allow enough stability on which to base posture and movement.

PASSIVE RANGE OF MOTION - Degrees of motion that a person manipulates another individual's arms, legs, head and trunk.

PRIMITIVE REFLEX - A reflex that is normally seen only during the first six months of life; such a reflex often persists in brain damaged individuals to such a degree that it interferes with normal movement.

PROFOUNDLY MENTALLY HANDICAPPED - Those persons with IQ scores of 20 or below (educational definition).

QUADRIPLEGIC - Used here to describe a pattern of involvement in Cerebral Palsy in which all four extremities and usually neck and trunk are involved. Quadriplegics may be athetoid, ataxic, rigid or spastic.

RANGE OF MOTION - Exercises or activities involving moving parts of the body in specified ways.

REFLEX - Involuntary response to specific stimuli (i.e., tap knee to elicit knee jerk).

SENSORY - Pertaining to sensation (of vision, hearing, touch, taste, smell, movement).

SENSORY STIMULATION - Providing input to one or more of the above senses for the purpose of stimulating the sense(s).

SEVERELY MENTALLY HANDICAPPED - Those persons with IQ scores of 20 - 30 (educational definition).

SHAPE - A line which encloses an area.

SOCIALIZATION - The awareness of others and interaction with them.

SPASTICITY - Used here to describe a type of motor involvement in Cerebral Palsy in which muscle tone is abnormally high (hypertonicity), mobility is decreased and primitive reflexes may persist.

TACTILE - Pertaining to touch.

TACTILE DISCRIMINATION - The ability to discriminate various qualities of objects or surfaces that come into contact with one's skin (i.e., with hands, back, feet, etc.)

TEXTURE - The quality of a surface as perceived by the eye or by touch (i.e., smooth, rough, glossy, dull).

UNILATERAL - Refers to one side of the body (i.e., one hand).

UPPER EXTREMITIES - Refers to arms and hands.

VISUAL DISCRIMINATION - Discrimination of different sizes, shapes, textures and colors of objects or surfaces with the eyes.

VISUAL TRACKING - The ability to follow a moving object with one's eyes anywhere in his visual field.

IX. APPENDIX B - INITIAL ASSESSMENT FORMS

FORM 1

Student's Name _____

· Broad Categories of Disabilities

_____ Physical and Communication Handicap

_____ Physical and Mental Handicap

_____ Mental Handicap

_____ Mental and Communication Handicap

_____ Additional Medical Disabilities (list) _____

_____

· Physical Handicaps

_____ Vision: extent _____

_____ Hearing: extent _____

_____ Motor Function: diagnosis _____

_____ Cerebral Palsy: ____Athetoid ____Spastic ____Ataxic ____Rigid

Patterns: ____Hemiplegia ____Diplegia ____Quadriplegia

_____ Ambulatory

_____ Wheelchair

· Mental Handicaps

_____ Down's Syndrome

_____ Microcephaly

_____ Hydrocephaly

_____ Other _____

· Communication Handicaps

_____ Articulation Problems

_____ Limited Speech

_____ Non-verbal

· Alternate Modes of Communication

_____ Gesture

_____ Sign

_____ Eye Gaze

_____ Smile/Frown

_____ Laugh

_____ Manual/Electronic Communication Board

_____ Yes/No Response

_____ Kick

_____ Wave Arms

_____ Other Motor Responses: _____

- Response Patterns

_____Awareness

_____Performance With Physical Assistance

_____Imitation With Verbal or Visual Cues

- Special Positioning or Adapted Equipment Required

_____Bolster

_____Wedge

_____Side-Lying Position

_____Special Grips

_____Straps

_____Weights

_____Squeeze Scissors

_____Dice-Em

_____Other (please specify):_____

_____

REGION: N C S

FORM

2

Arts Unlimiting

CLASS PRE-ASSESSMENT FORM

School _____ Phone _____

Teacher _____ Free Period _____

Exceptionality _____ Age Variation _____

Size of Class _____

Your expertise gives you important insights and knowledge of your class which you can share with our artists to insure a workshop filled with creative learning and fun. Thank you for your cooperation in completing this form.

1. In order to assist the artists in planning for your needs, please help us by identifying why you want this workshop. _____

2. To help you integrate the arts in learning (i.e. math, language, verbal, sequencing skills or relating part to whole, opposites, etc.), list the curriculum topics or areas you would like addressed in the inservice. Specifics help the artist give you more ideas for using the arts. _____

3. The variety in a class can affect the artists' plans. Please indicate the following variations in your group, if appropriate: Number with moderate or severe hearing impairment____ Number using hearing aids____
Number with moderate or severe visual impairment (70/200 or higher)____ Number using large print____
Number with body impairments: Upper____ Lower____ Both____ Wheelchairs____ Other Aids____
Unable to Control Head____ Impaired Grasping Skills____ List any other handicaps not identified_____
_____

4. Certain sounds, noise levels, movement or other outside stimuli may affect the behavior of some students negatively. If you are aware of such specific concerns within your class, please identify the source and the student's first name. _____

94

Your responsibility as a teacher for the discipline and safety of your class continues during the workshop; therefore, we and the artists expect you to be appropriately involved and to inform the artists if you have any concerns regarding their activity plans.

95

1605 East 86th Street • Indianapolis, Indiana 46240 • (317)-253-5505

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1. "A Touch of Hands". Color. A description of the experiences of puppeteer Ed Lilley with handicapped and non-handicapped children in a rural school in Pennsylvania. (Film available through Instructional Materials Center, Division of Special Education, Butler University, Indianapolis.)

2. Almanza, Helen; Brooks, Nancy; Byrne, Barbara; Changar, Jerilynn; Goldberg, Jamie; and Schmitz, Nancy B. Arts for Learning. Allen, TX: Developmental Learning Materials, 1983.

3. Anderson, Frances E. Art for All Children. Springfield, IL: Charles C. Thomas, Publisher, 1978.

4. "Clay in a Special Way". Color. Focuses on a pottery workshop treating blind, deaf, and other physically handicapped and non-handicapped children. (Film available through Instructional Materials Center, Division of Special Education, Butler University, Indianapolis)

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WHAT IS ARTS UNLIMITING?

Our purpose is to expand the quantity and quality of arts experiences for the handicapped through three components:

Festivals at regional sites,
Trainings for teachers, service providers, community agencies and professional organizations involved with the handicapped, and
Publications and Resources related to arts for the handicapped.

FESTIVALS

The Very Special Arts Festivals are regional events funded by the National Committee, Arts for the Handicapped, community service agencies and educational organizations. The purpose is to give handicapped students an opportunity to participate in a variety of arts experiences appropriate to their needs while allowing teachers and parents to observe and participate with them to learn through the arts. College and high school students, as well as community volunteers, attend trainings to assist them in working at the Festival. If you are interested in being involved as an artist, volunteer, or escort, please contact a region near you:

SOUTH BEND	INDIANAPOLIS	TERRE HAUTE
Century Center	The Children's Museum	Hulman Center
(March or April)	(Early November)	(March or April)
Children's Dispensary	Arts Unlimiting	Arts Illiana
2015 West Western Avenue	1605 East 86th Street	3000 North College
Marycrest Building	Indianapolis, IN 46240	Terre Haute, IN 47803
South Bend, IN 46629	(317) 253-5504	(812) 235-5007
(219) 234-1169		

TRAININGS

Arts Unlimiting offers workshops in schools with teachers and their classes to build on the Festival experiences and compliment learning skills through the use of the arts. These are designed to teacher needs by our consultants for special education classes or mainstreamed classes. These may be programmed by writing or calling either the Arts Unlimiting office or the regional sites listed above.

RESOURCES

Publications and reprints are collected and disseminated at teacher request on specific exceptionalities and various arts activities. Curriculum guides are kept for teachers' reference use. Memberships in Arts Unlimiting include four newsletters a year which list new publications, resources as well as information on training and inservices.

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